Issue 70, March / April 2023
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# DUTCH the magazine

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HIDDEN GEM IN THE BULB REGION

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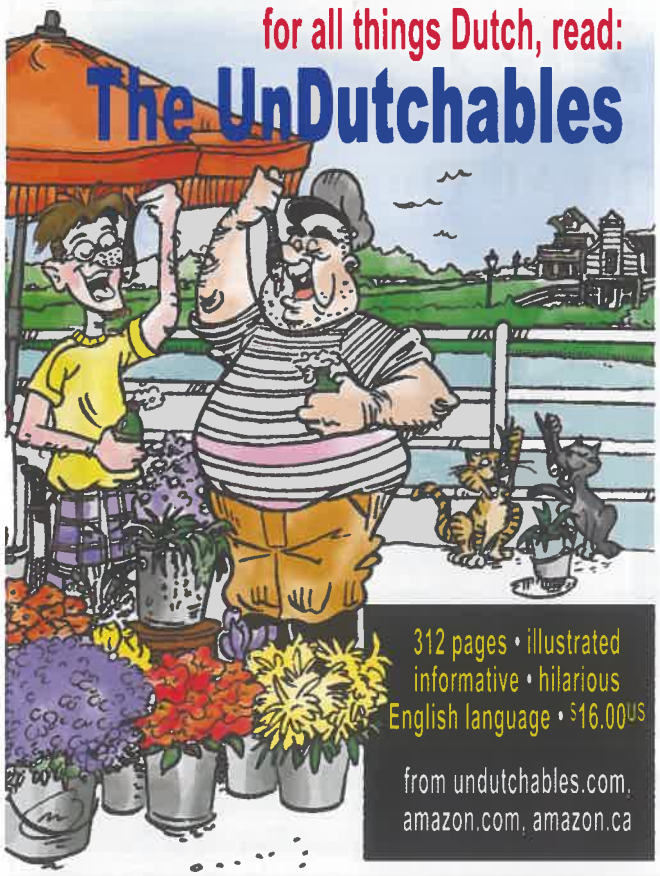

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# Icons of Holland

Since I became part of the ***DUTCH the magazine*** editorial family, I've had my fair share of rewarding experiences, from receiving letters of appreciation or heartwarming stories from our readers, to chatting with people who, with their talent and creativity, have contributed to the Netherlands' infinitely rich culture. One of those people was the illustrious Dutch-American poet Leo Vroman (1915-2014). I reached out to Mr. Vroman way back in the spring of 2013 requesting permission to run a translation of his poem *Indian Summer* on our *Literature* page. Mr. Vroman, ninety-eight years young at the time, was not only happy to be featured in ***DUTCH***, but even offered to translate the poem anew, especially for us. I was genuinely touched by his generosity, and, admittedly, just the slightest bit starstruck. After discovering his work during my study years at Leiden University, he quickly became one of my favorite Dutch literary legends, right up there with Joost van den Vondel and Lodewijk van Deyssel. You could certainly say that having him in ***DUTCH*** was one of the highlights of my career. I was beyond thrilled when I held the July/August 2013 issue in my hands featuring his special poem, *Indian Summer Again*.

I'm pretty certain I will be just as excited when I see this issue in print, featuring none other than renowned Dutch supermodel, entrepreneur and philanthropist, Frederique van der Wal. As a young girl growing up in the late 80s and 90s when supermodels were the epitome of glamour and sophistication, I remember seeing Frederique in ad campaigns for brands such as Revlon and Guess as well as gracing the covers of top magazines such as *Cosmopolitan* and *Vogue*. I almost had to pinch myself when Frederique agreed to be interviewed for our Icons series and is now also on the cover of our magazine! After featuring Queen Máxima, Hans Klok, Jeroen Krabbé and Dick Bruna, we are rounding off our Dutch *Icons* series with a look at the life and work of this fascinating woman (page 26).

With spring just around the corner, we're also taking you to the charming town of Warmond, located in the *Bollenstreek* (the Bulb Region), famous for its colorful tulip fields and one of the most beautiful parts of the country to visit at this time of year (page 16).

We're also revisiting the most Dutch town in North America, Pella, Iowa, but this time it's our taste buds that are going on a delicious journey. On page 32, we're bringing you four mouth-watering Dutch recipes from Pella residents, each one with its own interesting story. I'd like to take this opportunity to thank Lisa Zylstra of Jaarsma Bakery, Anna Rupert of Maiden Holland, De J and Debra de Jong of Pella Books and Eunice Kuyper Folkerts of Strawtown Inn for their special creations.

Speaking of Pella, if you missed our travel feature in the last issue, be sure to go back and check it out. Though I have never been to Pella, reading about everything it has to offer – and that includes quintessentially Dutch architecture, tulips, windmills and Dutch food, not to mention plenty of hospitality – certainly sparked my interest.

Before signing off, I'd like to remind you that we're still looking for stories to feature in our *Community Corner* (page 44). Have something interesting to share? We're looking forward to hearing from you!

Once again, I hope you will enjoy reading this issue just as much as we've enjoyed putting it together! *Tot de volgende keer!*

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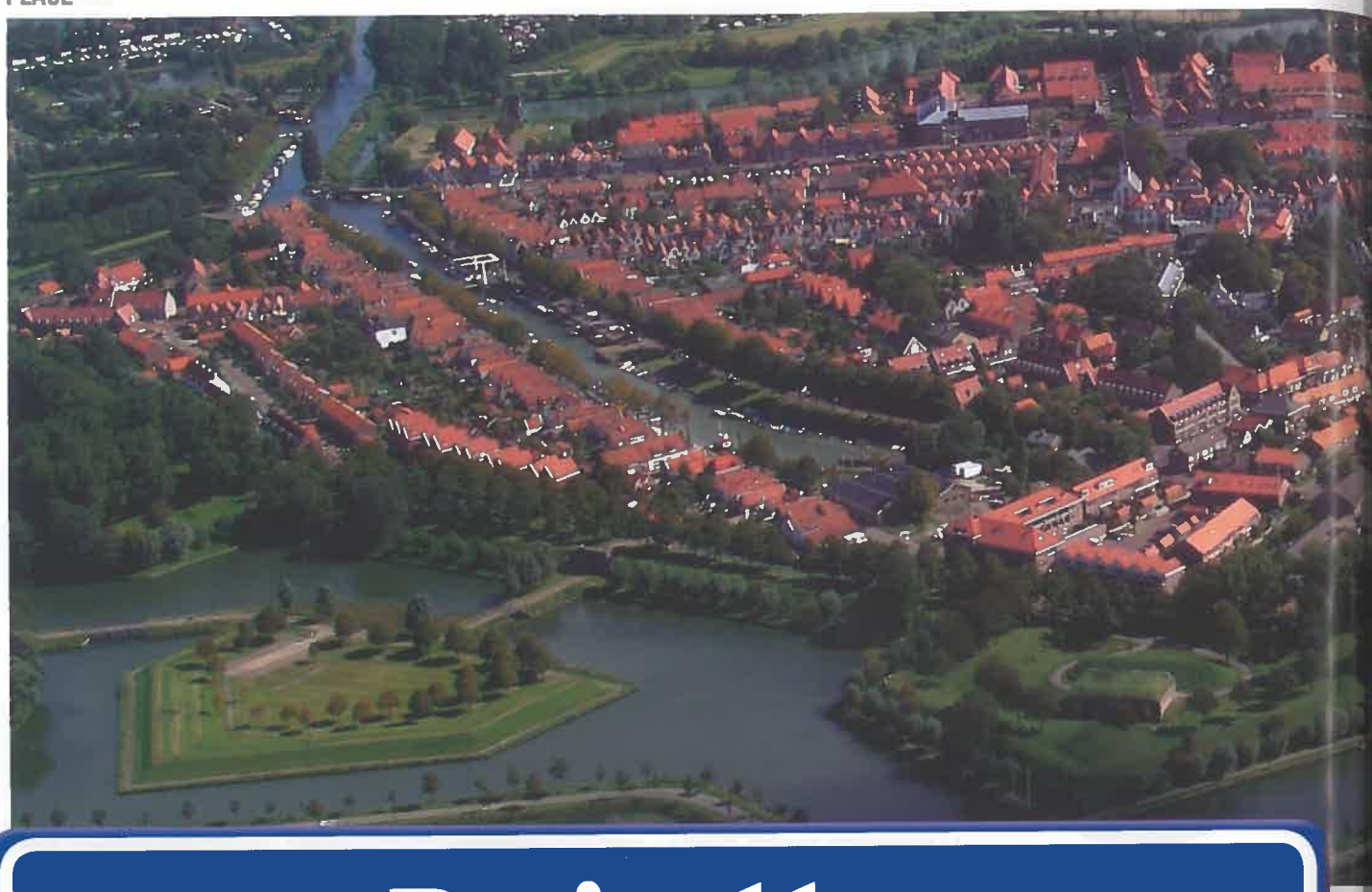

# Brielle

The city of Brielle (also known as Den Briel and, historically, in English sometimes as Brill) is where one of the most celebrated events in the Dutch Revolt against the Spanish, or Eighty Years' War (1568-1648), took place. Before 1568, dissatisfaction with the Catholic Spanish rulers of the Netherlands had gradually increased as the attempts of King Philip II of Spain to create a unitary Roman Catholic state ran into the individualism of the Dutch, the relative independence of its various provinces, but most significantly the Reformation. The harsh repression of the new religion under the inquisition led a group of about two hundred Dutch noblemen to approach the governor of the Netherlands, Margaret of Parma, in 1566 with a list of requests (or demands) to stop the repression of Protestants. Margaret was not unsympathetic and agreed to suspend the anti-Protestant measures while she awaited word from Philip II in Spain.

As a consequence of this leniency, what had long been a significant underground movement spilled out into the open. Calvinist preachers traveled the land and held open-air sermons as a period of iconoclastic fury swept from south to north in the Netherlands, which at the time extended all the way to Artesia in northern France. Churches, monasteries and convents were ransacked, and everything reeking of papery – including statues, paintings, relics, altars, baptismal fonts, missals and other books – was smashed up or burned.

When Philip heard of the anarchy in his northern fief, he sent one of his commanders, the powerful Duke of Alba, with a force of 10,000 men to suppress the revolt. Alba, who is known in the Netherlands as the Iron Duke, replaced Margaret and immediately arrested almost 9,000 rebels, of which 1,000 were executed, among whom most of the leaders of the group that had approached Margaret with their demands. William of Orange was also convicted and given the death penalty, but he could not be executed, because he was in Germany at the time. Because the other contenders for the leadership of the rebellion had all been killed, he became the de facto leader of the Dutch forces.

A band of Dutch rebels had taken to sea and used English seaports as bases for their operations on the North Sea and in the English Channel, where they interfered with commercial traffic. They were known as '*Watergeuzen*,' a reappropriation of a slur an advisor to Margaret of Parma had used to describe the Dutch gentry who had organized against Spanish rule. They were just '*gueux*,' he said, 'beggars.' On March 1st 1572, the English Queen, Elisabeth I, ordered the Dutch rebels to vacate their English safe havens. After leaving Dover, a fleet of rebels set sail for the city of Enkhuizen, which they intended to take. Bad weather and navigational errors caused the fleet to drift off course, and on the night of March 31st, it ended up just outside Brielle, which at the time was one of the predominant cities in the county of Holland, with

GRAAFW

strong fortifications and a Spanish garrison. However, the Spanish garrison had been deployed elsewhere at that time, and when a ferryman called Jan Koppestok saw the rebel fleet, he rowed out to them and said that the city would be an easy prize.

The *geuzen* landed on April 1st and demanded to be let in at Brielle's north gate. When they were refused entry, they stormed the gate, entered the city, easily defeated the small group of Spanish soldiers that had stayed behind and were victorious.

This was the first city that was taken by the seafaring rebels, and the conquest of Brielle has been considered as one of the defining victories of the Dutch in the Eighty Years' War ever since. The event took firm hold in Dutch folklore and national pride. A famous patriotic song, written in the 19th century, known as *The Song of Jan Koppestok*, which starts with the line "In the name of Orange, open the gate!" was used as the theme tune for Radio Orange, which broadcast from London to the occupied Netherlands during World War II. A well-known children's rhyme goes "*Op 1 april verloor Alva zijn bril*," literally translated, "On 'April 1st, Alba lost his glasses," with the Dutch word '*bril*' for spectacles sounding much like the name of the city he lost on April 1st. In the Netherlands, April Fool's Day is often thought to have originated with the capture of Brielle, but this does not appear to be historically tenable as the custom of pranking people on that date was prevalent in large parts of Europe before 1572.

The capture of Brielle is, more historically accurately, associated with the 'Prince's Flag,' the original Dutch tricolor with its horizontal orange, white and blue bands. Although the flag was not flown in 1572, the rebels did use the three colors in their banners, and the orange, white and blue tricolor later became the symbol of the revolt. It is now superseded by the red, white and blue of the national flag, but the original left its traces, among others, on the city flags of Albany and New York.

After Brielle, the water rebels took the city of Gorinchem, where they imprisoned nineteen Catholic clergymen and lay brothers who were taken to Brielle, where they were first tortured and then hanged. This was against the express wishes of William of Orange, who was committed to freedom of worship, which he had promised the people of the conquered cities. The 'Martyrs of Gorinchem,' as they came to be known, were beatified in 1675 and canonized by Pope Pius IX in 1867. The spot in Brielle where they were executed is the most important place of pilgrimage for Roman Catholics in the diocese of Rotterdam. The annual pilgrimage takes place on the Saint's Day of the martyrs, July 9th.

Brielle has a very well-preserved historic center, and its fortifications are particularly impressive. Together with the city of Harlingen in Friesland, Brielle has the highest per capita concentration of heritage buildings in the Netherlands, almost four hundred of them in a population of 12,000. In addition to the fortifications, with its nine extant bulwarks and five ravelins, of special note is St. Catherine's Church. Building work on what was intended to become the largest church in the Netherlands started in 1412. However, a fire in 1456 and a drying up of funds in 1482 meant that the edifice was never completed. Brielle's cobblestone streets and many historic houses make it a great place for a visit.

Probably the best time to take in Brielle is April 1st. Almost the whole town dons 16th-century-inspired clothing, the breach of the gate is re-enacted by the townsfolk, and the entire city center becomes a festival ground, with live music, historic crafts and street vendors. In 2019, the April 1st celebrations were officially included in the Dutch Intangible Heritage Inventory.

TOM BIJVOET

# A VIRTUAL VISIT TO THE RIJKSMUSEUM

From my couch in the northwest corner of the United States, I beamed 4,680 miles into Amsterdam's *Rijksmuseum* for a group tour of its Gallery of Honors, which included a stop in front of Floris Claesz van Dijk's painting *Still Life with Cheese*. The knowledgeable museum guide noted that the painter had used an unusual pigment ingredient. The distinctive gray color of the uppermost piece of cheese, she explained, came from the liquid of sheep feces. I zoomed in for a closer look and downloaded a free high-resolution copy of the painting a few days later.

My experience was made possible thanks to an ambitious and innovative project launched by the national museum of the Netherlands. This year, the *Rijksmuseum* plans on becoming one of the first museums in the world to digitize its entire collection – a total of 1.1 million artworks and artifacts – and make it available to everyone all over the world. "We're aiming to achieve the same quality and experience as you would have visiting the museum itself," announced Rob Hendriks, Head of IT on the museum's website.

The effort started in 2009 during the museum's planning stages to restore its collection's centerpiece, Rembrandt's 1642 painting, *The Night Watch*. Partnering with Dell Technologies, the *Rijksmuseum's* restoration experts began using high-resolution photography, digital microscopes, molecular spectroscopy and artificial intelligence to obtain in-depth images of every square inch of the approximate 12 X 14.5-foot painting. The advanced technology allowed analysis of such things as Rembrandt's underlying sketches and the type of paint he used. The images also revealed the repairs made when the painting was slashed and chemically sprayed by vandals, critical information needed before embarking on a restoration effort.

The success of the museum and Dell collaboration on *The Night Watch* led to the launch of another digital project dubbed *Rijksstudio* in 2012. Initially, the museum made 125,000 of its artworks available online (at no cost to the public) to begin the lengthy process of democratizing its collection. Unlike other art museums that provide access to thumbnail images of their art and limited access to high-resolution versions of the photo, the *Rijksmuseum's* downloadable images are all crisp, high-resolution photos. They include not only the renowned paintings of Vermeer and Rembrandt, but also images of statues, ceramics, metalwork, tapestry and furniture from the collection. "We believe in the strength of our masterpieces. We also believe that they belong to everyone, and that there is an artist in all of us," explained General Director Taco Dibbit.

Today, the *Rijksstudio* offers access to 764,580 digital images which can be downloaded into a personal digital studio created and curated by each user. Each image can be studied, shared or manipulated copyright-free. The entire image or a cropped section can be used to create imaginative items such as wallpaper, upholstery, phone covers, tattoo designs, T-shirts and greeting cards. The *Rijksstudio* also allows a virtual visit into any of the 658,635 already curated studios for inspiration. This year, the remainder of the museum's entire collection will be available on *Rijksstudio* or by downloading the *Rijksmuseum* app.

The *Rijksmuseum* website hosts a variety of other constantly changing virtual opportunities. I discovered the *Still Life with Cheese* painting when I took their *Come with Us* video tour with a small group and an enthusiastic tour guide. The twenty-minute trip led us through the Gallery of Honors, a corridor in the museum lined with 17th-century Dutch masterpieces. A separate tour focused on food and drink in Dutch paintings.

*Rijksmuseum Unlocked: An Unravelling Series* allows visitors to watch shorter five-minute segments on specific museum themes such as flowers, LBGTQ portrayal, female leadership or secret doors and basements in the building; each presented by a *Rijksmuseum* curator, department head or tour guide, as they point out examples found throughout the 12,000 square metres of exhibit space. Scroll over to *Key to the Rijks* and embark on a thirty-minute after-hours tour with Dutch celebrities sharing their impressions of their favorite pieces in the museum's collection. *One Hundred Masterpieces* focuses on the story behind a single Dutch masterpiece. Each segment is a little over one minute long, and it's possible to stop the video and zoom in on the tiny details of the painting. An entire series of links is devoted to the research and restoration of Rembrandt's *The Night Watch*. Virtual visitors can zoom in on the painting's minute details, watch updates of the restoration's progress and learn about the findings that new technology has made possible, including Rembrandt's use of smalt in the painting, a blue pigment made with a 17th-century recipe that deteriorates in color.

In *RijksCreative*, you can produce your own art by following the museum's art classes on charcoal, painting, sketching and how to create a photo book. Each course has six easy to watch lessons, some in Dutch and others in English. You can even learn how Rembrandt created his brush and ink sketches as well as other techniques used by Dutch masters.

The website, like the actual museum, continually changes some exhibits. The highly anticipated, comprehensive Johannes Vermeer exhibit, held until June 4th, will likely be complemented with virtual opportunities.

A virtual visit to the *Rijksmuseum* is much like an in-person meander through the collection. You can take your time exploring the works, stroll into the galleries, listen in on tours and view newly-curated exhibits. As a virtual visitor, you get to stand in front of the paintings of Dutch masters and study them closely, at length and without the crowds. You can become the curator of your own mini-museum and even create your own art. And you can do it without the cost of an airline ticket to Amsterdam. In fact, at no cost at all.

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# Warmond

## Hidden gem in the Bulb Region

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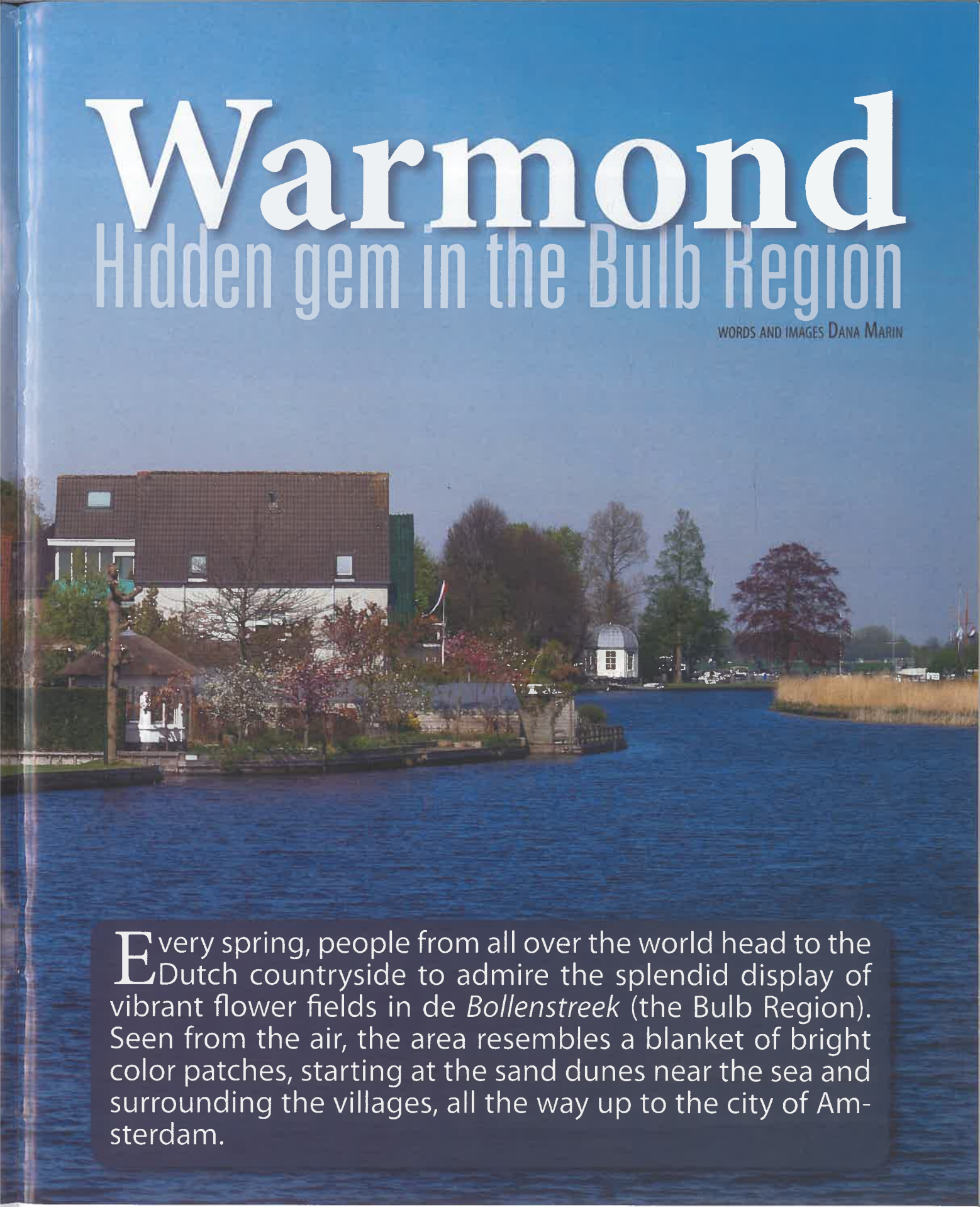


Every spring, people from all over the world head to the Dutch countryside to admire the splendid display of vibrant flower fields in de *Bollenstreek* (the Bulb Region). Seen from the air, the area resembles a blanket of bright color patches, starting at the sand dunes near the sea and surrounding the villages, all the way up to the city of Amsterdam.

Huys te Warmont, former residence of the Warmond lords

**This stretch of land in the South-Holland province may be famous for the flower fields nowadays, but that was not always the case. The villages in this region have a rich history, full of lords, castles, knights and the brutal destruction of war. One of these villages is Warmond, a lovely place just north of Leiden, treasuring seventy-six national monuments and nineteen municipal monuments. In Warmond, we can see history at every step, interwoven with modern design and myriad activities to enjoy. This small village has so much to offer: from flower fields to the ruins of old churches and from water sports to family activities.**

Archeological excavations revealed that the land was populated as far back as 4,500 years ago. Potsherds found in the area show the existence of a settlement somewhere between 2550 and 2400 BC, and other archeological finds from the Iron Age show a continuous presence of people in this region.

The Romans invaded these territories around 40 AD. To keep control of the Rhine, they built fortresses along the river, including one in the place where Leiden would later emerge. Many villages appeared and thrived around these fortresses for as long as the Roman occupation lasted. When the Romans retreated in 250 AD, the villagers left as well, leaving the land almost empty.

We find mention of the area again in a document about an English monk, Willibrord, who came to Katwijk in 690 to convert the population. He was involved in the building of the first church in Oegstgeest around

Quiet street in the center of Warmond

A boat ride around Koudenhoorn island

720. This was followed by a few chapels, with one in Warmond being mentioned in 1049. It was built on the place where the *Oude Toren* (Old Tower) stands today.

The first mention of Warmond (or 'Uuarmelde,' as the village was once called) was found in a list of goods dating to the 9th century from the church of *Sint Maarten* (Saint Martin) in Utrecht. Around 985, Warmond was an independent jurisdiction. During the late Middle Ages, Warmond counted six castles: Huys te Warmont, Alkemade Castle, Endepoel, the castle of Jacob XII van den Woude, Oud Teylingen/Lockhorst, and Dirks Steenhuis). Lords and knights were mentioned in various battles and rewarded for their bravery with territorial independence in 1402. The lords of Warmond became powerful and rich. They were also pious citizens who built not one, but two monasteries (*Mariënhaven* and *Sint Ursula*), while also expanding the church.

Bridge to Koudenhoorn recreational area

A few harsh centuries followed this time of prosperity, including the devastating floods of 1509 and 1514, a fire that ravaged the *Mariënhaven* in 1545 and the Eighty Years' War (1568 -1648). During the war, many large buildings were torn down to prevent the Spaniards from setting up camp there. It was a fate shared by the monasteries of Warmond as well as the church. The fateful history of the village continued with the arrival of the French in 1798 and the demolition of the castles. Warmond lost its privileges with the Constitutional Reform of 1848, when power moved from the hands of the local lords to the municipality.

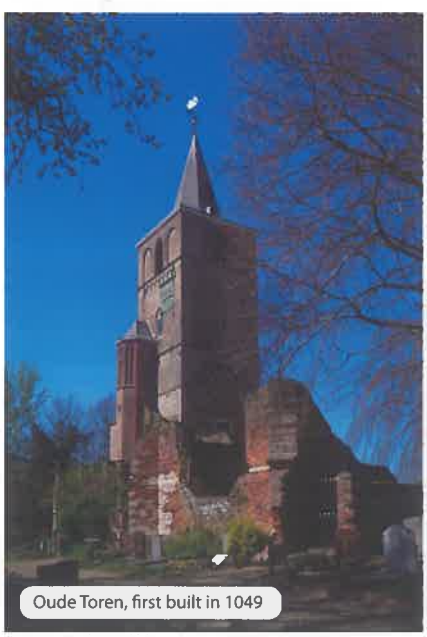
The first tulips in the Netherlands were grown at the botanical gar-

One of the many beautiful mansions in Warmond

den in Leiden, and in Warmond, the flower bulb business began around 1880 and is still thriving today. In the 20th century, Warmond began to resemble the place we know today, with water sports developing in the period between the two world wars, which, fortunately, Warmond survived without major destruction. Nowadays, Warmond is an affluent village that attracts a lot of tourism. People come here for the monuments, the gentle pace of life and to relax in the surrounding water-rich landscape.

A visit to Warmond should start with Huys te Warmont. Situated at the northern entrance of the village, it is Warmond's only remaining castle. Huys te Warmont was built around 1300 and was the residence of the lords of Warmond for centuries. A short walk between centuries-old yew trees, swamp cypresses and oak-lined avenues will lead you to the manor house in the middle of a moat that disappears into the forest. This park is very atmospheric and a great walking area in any season. At its edge, you can stop and gaze at the fields stretching toward the horizon, bordered by distant windmills.

A few other monuments pepper this quaint village, although none as impressive as Huys te Warmont. Oostergeest Estate, built on what was once a farm, is surrounded by a garden and lands. The Vroenhof Estate dates to the 17th century, a time when city elites were looking to escape to rural environments in the summer and headed to villages such as Warmond. An orangery, a coach house and part of the old garden wall are still in the garden surrounding the house. Both estates are owned and inhabited, but can be visited during the *Open Monumentendag* (Heritage Days), held in the second week of September.


Oude Toren, first built in 1049

For those looking for older vestiges of historic Warmond, the ruins of the ancient church and its *Oude Toren* should not be missed. Though the church was destroyed during the siege of Leiden in 1573 and never rebuilt, the ancient tower still stands tall, popping out at the end of a quiet alley and surrounded by the old cemetery that belongs to the Protestant congregation of Warmond. This is where the lords of the village found their resting place. It's a peaceful oasis where you'll feel far away from the rest of the world as you peek through former windows that lead to nowhere and read words written for people long gone.

Other attractions include the house of Golden Age Dutch painter Jan Steen, the *Protestantse Kerk* (Protestant Church) and the *Sint Matthiaskerk* (Saint Matthew Church) as well as the serene *Groot Leerust Park*. The park is part of the *Groot Leerust* man-

View over Warmond from Koudenhoorn island

sion, which boasts a beautiful garden with old trees and a tea dome. From the park, you have a splendid view over the Zwanburgerpolder windmill and the water. To rest after a long walk, a stop at Grand Café Oude School, located in the former primary school dating to 1861, is highly recommended. In front of this old building, you can admire the '*Dorpspomp*' – the village's former water pump.

Besides its rich history and many monuments, Warmond has several marinas and happens to be located on the *Kagerplassen*, the oldest water sports area in the country. The *Kagerplassen* are fenland lakes (*veenplassen*) that resulted from peat extraction. There are several islands here which can be reached via a network of ferries. This is a popular recreational area for boating and other water sports which is home to a few sailing schools. Nature lovers have many activities to choose from in the area around Warmond, including walking and cycling along the paths by the lakes, discovering the polders, birdwatching and, of course, walking among the flower fields in the spring.

A beautiful recreational area is Koudenhoorn, an island connected to Warmond by a wooden bridge. Residents and visitors go there for relaxation, long walks or sunbathing and swimming in good weather. Koudenhoorn is also home to vegetable gardens and a sanctuary for birds. You'll also find a beach, petting zoo, a playground for kids and a restaurant.

It's amazing how such a small place has so much to offer. Warmond is truly a hidden treasure, an overlooked (read: uncrowded) place where a long history is told by the houses and monuments that witnessed it. A place where nature also recounts the past and the way of life that brought the village to where it is today.

Café Oude School, primary school from 1861

# SPARTA
# A CENTURY OF CYCLES

Sparta dealership sign at museum Terug in de Tijd, Hoorn

ALF VAN BEEM

The Netherlands is famed for bikes and cycling, so it should come as no surprise that Europe's largest producer of electric bikes (e-bikes) is a Dutch firm: Sparta B.V. Based in Apeldoorn, Sparta was once the Netherlands' biggest manufacturer of motorcycles, and later, mopeds. E-bikes gradually gained popularity in the 1990s and have since become such big business that Sparta's top-line model carries a price tag of €4,899 (US$5,566).

## Early days

Three Dutch businessmen, L Krijgsman, DL Schakel and A Verbeek established Verbeek & Schakel in Apeldoorn in 1917. Acquiring the brands Romein, Vaandel and Sparta, the firm sold bicycles under these names. Verbeek & Schakel began manufacture of its own bicycles in 1920 and started to produce cargo bikes the following year. Production expanded to motorized cargo bikes, and in 1927, the firm built a factory on the *Waterloseweg* for the manufacture not only of bicycles and various types of cargo and transport bikes, but also milk carts. By this time, Krijgsman had left the company, and Schakel had bought out all the other shareholders.

Sparta motorcycle with Villiers engine

In the 1930s, the firm was renamed *Sparta Rijwielen- en Motorenfabriek, Firma Verbeek & Schakel* and began developing motorcycles. Bicycle manufacture was still a thriving part of the company's output. In the mid-1930s, the firm was producing bicycles for adults and children, a tandem model, a service bike, a baker's or butcher's bicycle, as well as a cargo bike. Sparta offered these models in myriad variations, including motorization for several of them.

Sparta motorcycle production during the decade featured models fitted with British or German engines of 78-125cc. A key focus of Sparta at this time was to keep the weight of its motorized models under 132 pounds (sixty kilos), because to exceed that threshold meant that buyers would be obliged to pay Dutch road tax.

Sparta went on hiatus in 1943 due to the war and required rebuilding to resume production in 1945. The lingering postwar metal shortage was an obvious obstacle to the manufacture of vehicles, but Sparta pressed on with an emphasis on motorcycle design and production. The firm abandoned the sixty-kilo weight restriction and hired designer Jan Wilke who revamped Sparta motorcycle designs. From 1950, Sparta motorcycles had new British engines, large fuel tanks, telescopic front forks and storage space.

### ACCELL GROUP

Accell Group NV, which advertises itself as "the premier European cycle group," owns a number of Dutch bicycle brands. Besides Sparta, these include Babboe, Batavus, Carqon, GHOST, KOGA, Loekie and Van Nicholas. Also under the Accell umbrella are brands from Germany, England, Italy and the U.S.

Accell bills itself as "the European market leader in e-bikes and second-largest in bicycle parts and accessories, with numerous leading European bicycle brands under one roof." The group has a presence in fifteen countries and employs some 3,100 people. Accell has sales of bicycles and components in more than eighty countries. Accell's current slogan is: "Cycling moves the world forward."

**Moped mania**

In the 1950s, the firm's name was shortened to *Sparta Rijwiel- en- Motorenfabriek,* and more of the company's focus was on its motorized vehicles, which included powered bicycles, mopeds and motorcycles. The consumer demand for mopeds grew to the point where Sparta ceased its motorcycle (and bicycle) manufacturing in 1958 to devote itself completely to moped production.

Among Sparta's M-Series of mopeds was the MA50, nicknamed the Nurse Moped because of the model's popularity with nurses. The MA50 premiered in 1958, followed by the MB50 in 1959. The final M-Series moped, the MC50, appeared in 1962. Sparta exported its mopeds to North America, Africa, Indonesia and Tahiti. The company's moped sales peaked in 1965 with approximately 47,000 units sold that year. Sparta became the largest Dutch moped producer and continued to manufacture the vehicles through 1982.

**Back to bicycles**

Sparta restarted its bicycle manufacture in 1967, developing a tube frame model called the 8-80 to reflect the age range of its intended customers. In the early 1970s, the firm brought out the Sparta frame, a simplified arrangement which had a single tube running from the steering post to the rear brake. Sparta used this frame design for adult and children's bikes. Other firms sold these Sparta bikes under their own name, such as Halfords, Resident, Tomos and Wellington. Sparta marketed its bicycles under its own name in Belgium and Germany but sold them under the Skandsen brand in Denmark.

Sparta continued to produce bicycles through the 1970s and 80s. The company collaborated with German motorcycle maker Sachs to create the Spartament, a bicycle fitted with a two-stroke auxiliary engine. This model, released in 1986, made Sparta the only Dutch producer of such motorized bicycles. The Spartament was a success, and as of 1990, it made up more than twenty percent of Sparta's bicycle sales. The firm manufactured the Spartament until the fall of 1999, when Sparta made the shift to producing bicycles with electric motors.

**E-bikes**

Sparta joined the Accell Group bicycle company, based in Heerenveen, in 1999 and developed its Pharos series of bicycles fitted with electric auxiliary motors. The Pharos series used a Yamaha electrical system.

Sparta had also begun manufacturing recumbent bicycles, but shortly after joining the Accell Group, the company ceased production of recumbent bikes, all-terrain bikes (ATBs) and children's bicycles. Sparta moved its premises to Wilmersdorf, Apeldoorn in 2001 and developed its ION system for e-bikes. The success of the ION system made Sparta the largest e-bike producer in Europe.

Sparta Speed pedelecs are e-bikes classed as mopeds, which can go up to 45 km/h (28 mph). Speed pedelecs are designed for commuters and are marketed as alternatives to a second car.

Sparta's folding electric bikes are designed with an eye toward such situations as making part of a journey via public transport (with the folded bike aboard bus, coach or train) and then completing the distance by bicycle. In this context, Sparta refers to its folding e-bikes as "the ideal last mile solution."

The Sparta A Series comprises e-bikes for all-round use, such as running errands. These bikes are offered with the motor fitted to the front or rear wheel, or to a mid-mount position, depending on the rider's requirements.

Sparta's C Series is a line of e-bikes intended for city use. Maneuverable and agile, these bikes are designed to be low maintenance, simple and reliable.

The D Series is a range of urban e-bikes designed for commuting. Sparta advertising materials urge consumers to choose a D Series e-bike over a car for commuting to avoid traffic jams and get to and from work quickly.

Sparta's smart e-bikes are fitted with a GPS module and a SIM card. The software enables owners to track and trace their e-bikes anywhere and at any time, thwarting bicycle thieves. Owners receive alerts via the Sparta application if thieves make an attempt on a Sparta smart e-bike.

Interested shoppers can test Sparta e-bikes at the De Fietser Experience Center in Ede, Gelderland.

ERIC BRYAN

A 1950s Sparta bicycle in Museum Rotterdam

**SPARTA MOTOR CONFIGURATIONS**

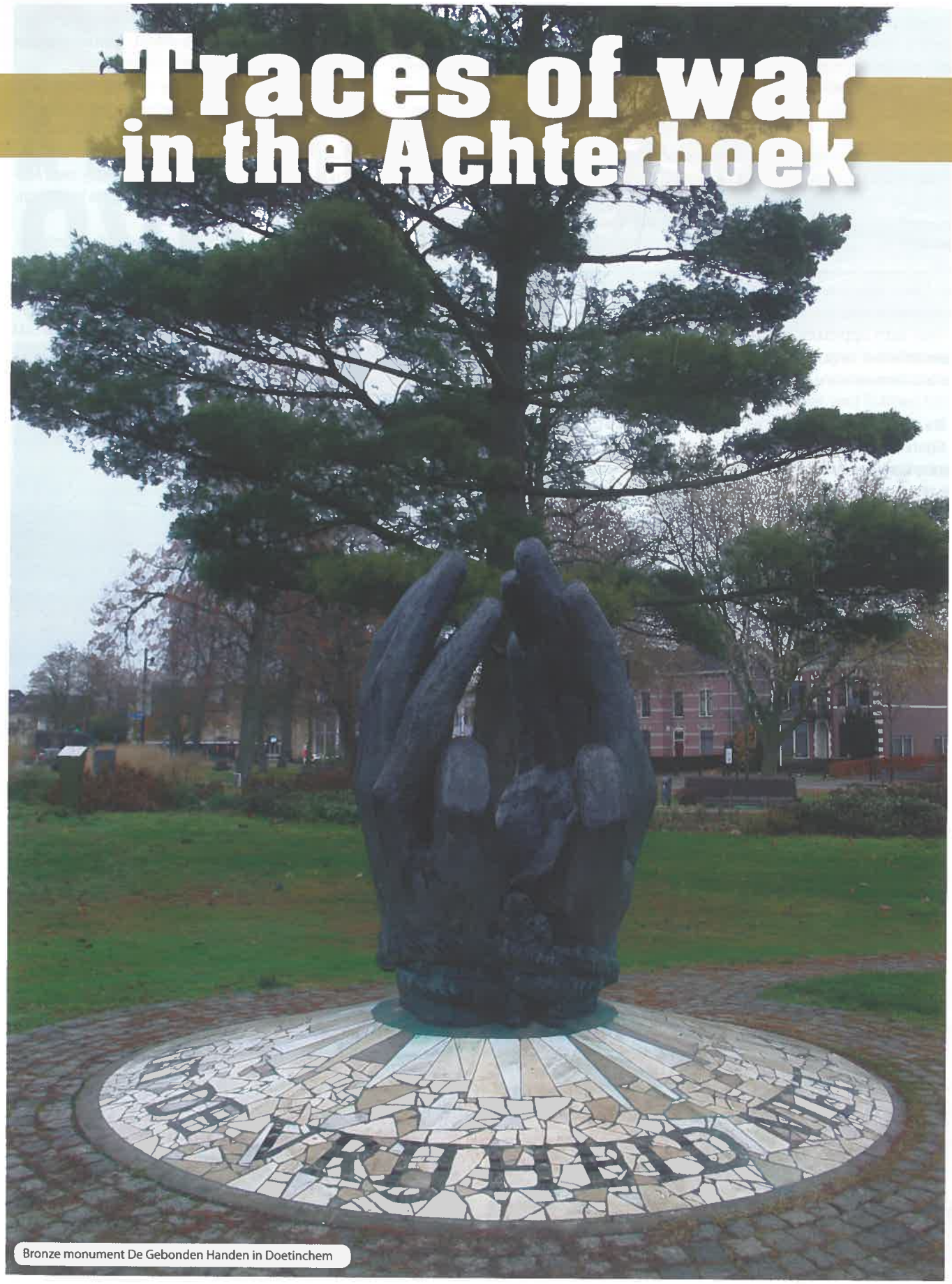
Sparta e-bikes with front-wheel motors are ideal for local in-town trips such as running to the market, as well as the occasional longer excursion. Front-wheel motors are not only smaller and less powerful than mid-mounted or rear-wheel motors, but also less expensive. These bicycles aren't intended for operation on hilly terrain. Riders have to become accustomed to the extra weight on this simple and low-maintenance bike.

E-bikes with rear-wheel motors are intended for longer trips and hilly terrain. This variant uses magnets instead of gears, making for quiet operation. Operators will feel the power of being propelled from a stationary position, though they have to get used to the extra weight at the rear axle. A disadvantage of these bicycles is that rear tire changes must be done by an experienced bike mechanic.

Mid-motored Sparta e-bikes are suitable for local and long-distance rides, including hilly terrain. The motor mounted at the crankshaft gives these bicycles a low center of gravity and added stability. Sparta uses Bosch motors, and this variant of the e-bike is the most expensive in the Sparta line-up.

MR. NOSTALGIC

# Traces of war in the Achterhoek




Bronze monument De Gebonden Handen in Doetinchem

**The Achterhoek was the first area above the Rhine to be liberated by Canadian and British troops in 1945. It's no surprise then that the region bears many traces of World War II. There are a multitude of memorials and nods to the past that keep the memory alive of the men who fought for Dutch freedom.**

### German occupation

The Achterhoek lies in the east of the Netherlands, bordering with Germany. On May 7th 1940, the Dutch government gave the order to close the border crossings, and a day later banned the general use of telephones in the border area. By the early hours of the morning of May 10th, the Germans had completely surrounded the village of Megchelen. Four days later, they bombed Rotterdam, and that evening the Dutch government announced their capitulation on the radio. The Netherlands was quickly under German occupation.

Due to its geographical location and landscape, the Achterhoek's experience of wartime was different to other parts of the Netherlands. Many living in the border area had worked in Germany before the war. There were also many more people hiding in the easterly region than elsewhere in the Netherlands due to the fact that the landscape offered views of any far-off activity. The sense of community was (and still is) steadfast in the Achterhoek. *The National Hideout Museum (Nationaal Onderduikmuseum)*, located on *Markt* 12-16 in Aalten, tells the stories of those who went into hiding during the war, those who joined the resistance and how people learned to survive the hardship of the war years under German occupation.

### The stories live on

My neighbors tell of a deserted German soldier hiding in the attic of their house while German officers occupied the rest of the house below him. In his book, *Oorlogsherinneringen uit Varsselder-Velthunten, 1940-1945 (War Memories from Varsselder-Velthunten, 1940-1945)* local writer Benny Kroesen, recounts how the village church bells were removed from the tower in 1943 – on order of the German occupiers – and taken to Germany to be used as raw materials. I doubt there's a village in the region without a noteworthy story about the experience of being under German occupation.

One day in January 2019, history came knocking at my door in the form of a Dutch stranger. Having heard from her friend that I was English, she asked if I would be interested in reading out some English text for a video that her husband was making about seven airplanes that had crashed in the area during the war. This is how I came to play a tiny part in the *Oorlog Boven Gendringen Project* (War Above Gendringen Project) and became aware of the lasting impact of the war on the region.

Out of approximately 6,500 planes that crashed in the Netherlands during the war, four hundred came down in the Achterhoek. The film project tells the stories of seven of these planes, which all crashed within the boundaries of the municipality of Gendringen. Thirty British pilots who lost their lives in the region were buried in the Roman Catholic cemetery in Gendringen. Each Christmas Eve, candles are placed on their graves. They are honored and remembered.

There are many more pilots and crew members whose bodies were never recovered, and others were never identified. One of the aims of the *AVOG Crash Museum*, located on *Europaweg* 34 in Lievelde, is to reduce the list of wartime pilot crew names that are still considered to be missing in action, as well as to preserve an important part of the Achterhoek's history by salvaging items from local plane wreckages and telling their story.

### De Moezeköttel in Megchelen

The resulting *Oorlog Boven Gendringen* film series, aimed at capturing the interest of the youth so that these stories stay alive, is shown in *De Moezeköttel* in Megchelen, a farmhouse located on *Asbroek* 2A which served as postwar emergency housing and opened as a museum in 2014. Following the destruction of so many homes during the extensive fighting, seventy-one emergency houses were built in Megchelen and the surrounding area. De *Moezeköttel*, a small, one-bedroom refuge, is the only one that still exists today. From 1945 to 1966, it housed three families. In 1967, when the farmland was purchased by the Hettelaar family, the house became a stable, falling into disrepair as the years went by. Restoration began in 2013, and today the house and surroundings form an open-air museum where you can learn more about the region's war experience.

### The Liberation of the Achterhoek

Having established a crucial supply line from the port of Antwerp with the successful Battle of the Scheldt, the 1st Canadian Army continued to play a significant role in liberating the Dutch. The Allied forces, comprising American, Canadian and British troops, turned their attention to the launch of the Rhineland offensive in February 1945. During Operation Veritable, a reinforced 1st Canadian Army began clearing the Rhineland area west of the river, and the U.S. 9th Army took responsibility for progressing from the south. With the groundwork laid, the final phase of the Allied operation to liberate northwest Europe commenced on March 23rd 1945, as Allied forces embarked on crossing the Rhine at Rees.

Megchelen was the first village above the Rhine to be liberated, at the end of March 1945. The fighting between British and Canadian troops and German soldiers resulted in the destruction of most of the houses in the village, but it was the start of the liberation northward to the rest of the Netherlands. The Allied troops pushed into Germany while the 1st Canadian army was tasked with clearing a supply route to the north of the Netherlands and liberating the northeast of the country.

### Reminders today

More than 42,000 Canadians gave their lives during World War II; over 7,600 of them while fighting to liberate the Netherlands. More than 2,300 soldiers are buried in the Groesbeek Canadian War Cemetery near Nijmegen.

There are many more reminders around the Achterhoek of the sacrifice made by Allied troops, in particular the Canadian soldiers, to liberate the Dutch. One example is the *Vrijheidsmonument* (Freedom Monument) in Doetinchem, a town that suffered severe damage as a result of wartime bombing. The monument – two tied hands made of bronze and measuring 8.2 feet – is the work of Marius van Beek. It honors the nine Canadian soldiers who lost their lives liberating the town on the 1st and 2nd of April 1945. The park in which the monument is situated (the *Mark Tennantplantsoen*) is named after the highly decorated Canadian Major Mark Tennant, who led the Calgary Highlanders as they liberated Doetinchem. His son tells how proud this made his father, who was unable to attend the opening ceremony back in 1995 due to ill health.

Another example is the Canadapark in Doetinchem, located in one of the areas that was completely destroyed by bombing in March 1945. Following the liberation, work started on emergency housing, roads were made from the rubble, and the Canadians began constructing Canadapark. It is home to an M4A4 Sherman tank that was used in the liberation battle and serves as a constant nod to the past. In Doetichem's *De Hoop* (The Hope) neighborhood, which was built right after the war to tackle the housing shortage, all streets have Canadian (place) names. Even the community center, Fort Garry Horse, is named after the 10th Canadian Armored Regiment.

More recently, on May 6th 2022, a new war monument named *'Op-dat wij niet vergeten'* (Lest We Forget) was erected in Gendringen. Featuring a Canadian soldier and honoring some five hundred locals who lost their lives, it was unveiled at the *Gedenk-en wandelpark 't Olde Kerkhof* (Memorial and Walking Park 't Olde Kerkhof), the site where Canadian liberators entered the town. In attendance were Dennis Isfeld (son of the fallen Canadian soldier Einar Isfeld) and Lisa Helfand, Ambassador of Canada to the Kingdom of the Netherlands.

Emergency post-war housing, De Moezeköttel in Megchelen

**In Our Fathers' Footsteps**

A few months later, in September, 2022 (postponed from 2020 because of the COVID pandemic), ninety descendants of the Canadian veterans who liberated Dutch towns and villages embarked on a liberation pilgrimage, a Canadian-led initiative called 'In Our Fathers' Footsteps.' The soldiers' relatives retraced the route their fathers and grandfathers in the 1st, 2nd, 3rd and 4th Canadian Division had walked in 1944 and 1945, a total of thirty-seven miles. On September 10th, despite the rain, they were welcomed with open arms and Canadian flags flying from the houses in the Achterhoek village of Etten. An emotional rendition of the Canadian national anthem was performed by the local male choir as the visitors made their way from Megchelen to Doetinchem. The tour also included a stop at De *Moezeköttel,* the war monument in Gendringen (as the first official visitors) and the *Mark Tennantplantsoen.*

Monument honoring seven British pilots, laid to rest in Gendringen

The pilgrimage encompassed a visit to German Rhineland towns, a remembrance tribute in both the Groesbeek and Holten Canadian War Cemeteries, a visit to the *Memory Vrijheidsmuseum (Memory Freedom Museum)* in Nijverdal (*Grotestraat* 13) and the *Bevrijdingsmuseum Zeeland (Liberation Museum Zeeland)* in Nieuwdorp (*Coudorp* 41), as well as attendance at a Canadian Remembrance Torch ceremony. Notably, there was a ceremony on September 14th at *Paleis Het Loo* (Het Loo Palace) in Apeldoorn with Princess Margriet in attendance to honor the veterans and their role in the liberation of the Netherlands.

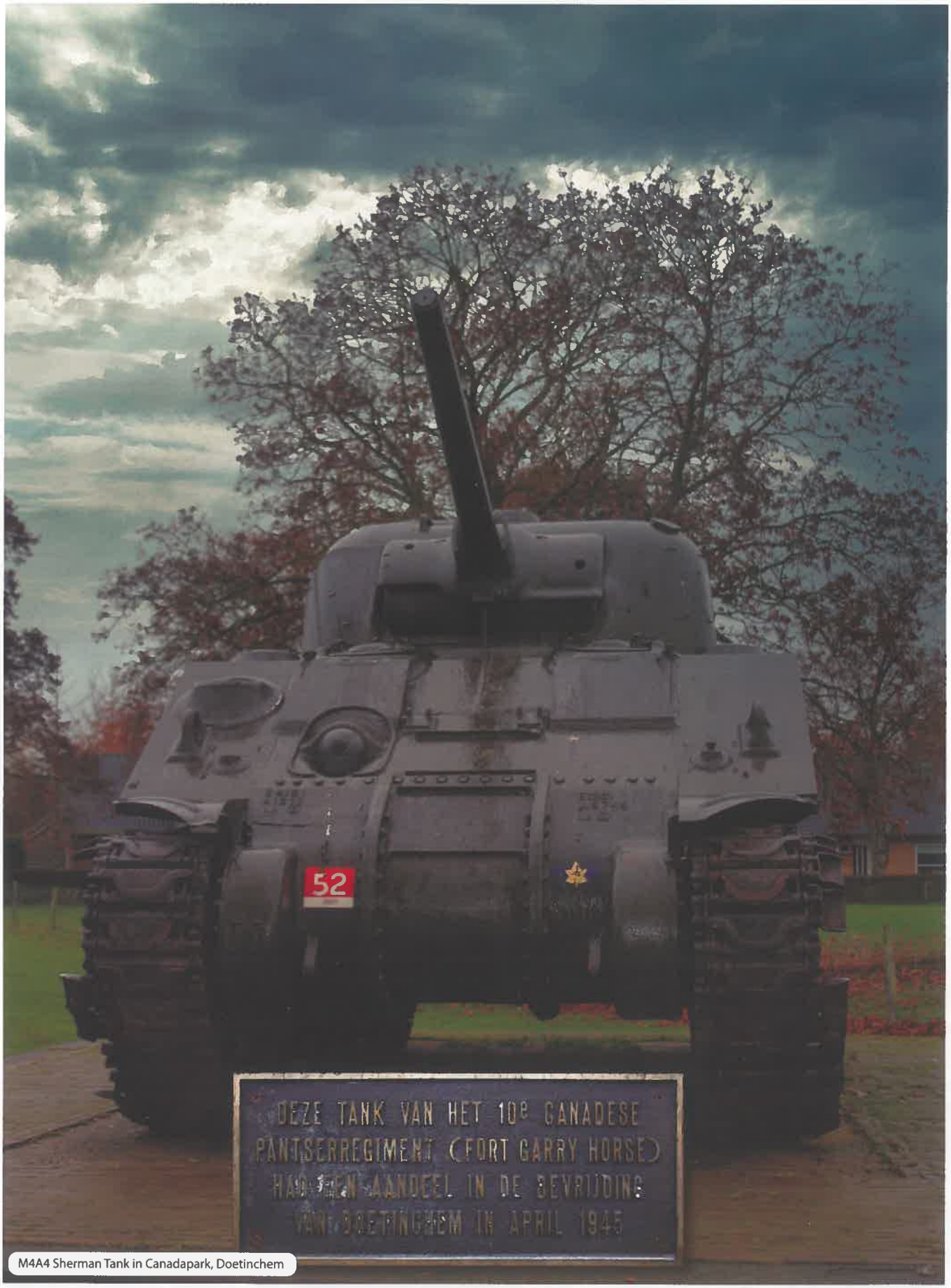
From war monuments to museums and the recent pilgrimage of the descendants of Canadian soldiers, it's evident that the Achterhoek is resolutely keeping these stories of sacrifice for generations to come.

WORDS AND IMAGES AMANDA VAN MULLIGEN

**The lost flag**

In 2019, while in the town of Saint-Aubin-sur-Mer in France for a memorial service to commemorate Operation Overlord (June 1944), Gaanderen resident and member of the Royal Canadian Legion, Marc van Aken, spotted a unique Canadian Red Ensign flag hanging on a house. The residents had kept the flag in their attic for seventy-five years. It was handmade by Canadian soldiers and draped on the front of a tank during the Normandy invasion. The flag had been stolen by the family's grandfather, who was seven years old at the time, likely while the soldiers were celebrating their victory in the local bar.

After talking to Van Aken, the family agreed to let him take the flag back home with him to the Netherlands. It was displayed at the *Military Museum* in Soest, home to the largest military collection in the country, for eighteen months. There is an ongoing discussion about returning the flag to Canada, a fitting tribute perhaps to those who didn't make it back to their North American homeland.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DEZE TANK VAN HET 10e CANADESE
PANTSERREGIMENT (FORT GARRY HORSE)
HAD EEN AANDEEL IN DE BEVRIJDING
VAN DOETINCHEM IN APRIL 1945

M4A4 Sherman Tank in Canadapark, Doetinchem

# Frederique van der Wal: Woman of the world

ANNETTE MCDERMOTT, PHOTOGRAPHY: KEVIN HATT

Frederique van der Wal may be best known as a Victoria's Secret supermodel whose image dominated the covers of fashion magazines in the 1990s, including *Cosmopolitan*, *Harper's Bazaar*, *Vogue* and *Elle*, but she is also a successful entrepreneur, television and film producer, actress and philanthropist. She has lived life on her own terms and continues to invent new ways to share her talents and passions with the world.

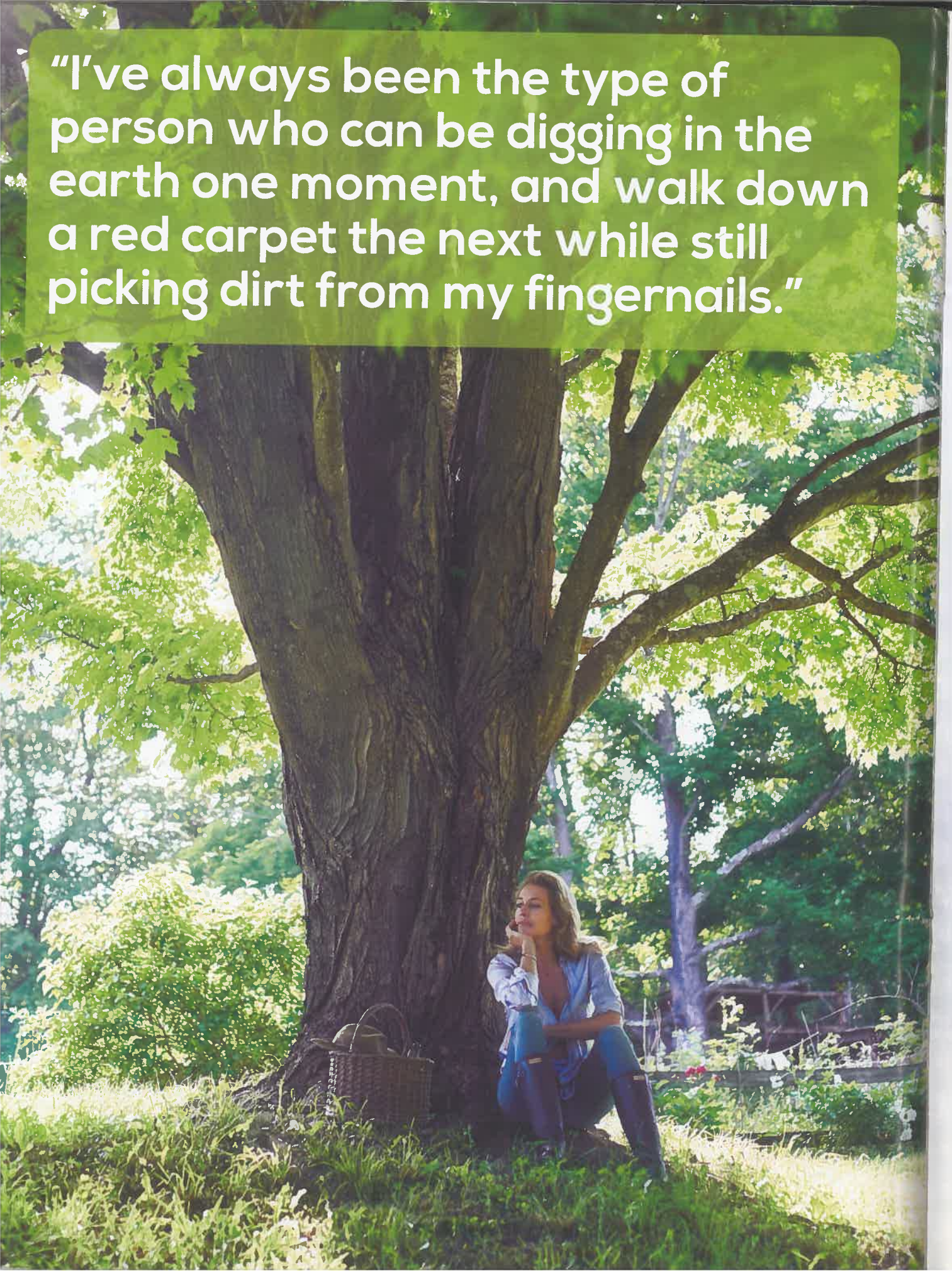
Van der Wal grew up in The Hague where she experienced a happy, middle-class childhood and learned the importance of being grounded. "In Holland, there is an element of frugality," she explained. "I was brought up that way, and I brought up my daughter that way."

By the time she turned eighteen, van der Wal's mother, father and stepfather had died, all within two and a half years. "Would I want it differently? Absolutely," she said. "But in another way, it also taught me so much." The devastating loss caused her to put up "a layer of protection" which later served as a shield to guard her from the often-harsh realities of working in the fashion industry. Early in her career, van der Wal was determined to be heard and not just seen. "I had a very strong opinion, and if I didn't like something, I just told somebody off. And that shield helped. At a young age, I knew that life had many layers and could be very harsh." If a boundary was crossed, she spoke up and walked away, despite the potential backlash. "It was part of the shield that I acquired through the death of my parents, but it was also part of being a Dutch woman. Dutch women are definitely empowered."

Van der Wal's modeling career took off after she won *Elite modeling agency's Dutch Look of the Year* contest, followed by their international competition. She received a two-year modeling contract and was soon in high demand. With her parents gone, she wanted a new start and moved to New York City. But she wasn't sure where modeling would lead and decided to take university classes, including economics, business and art history. "Now, when I look back, I realize I felt I had something to prove," she shared. "I thought there was a misconception that if you were a blonde, large-breasted woman, you were not smart. I really didn't need to prove anything, but these are the things we learn in life."

It took time for van der Wal to feel comfortable about being a model. "When somebody asked what I did, I would say I was a student. I didn't say I was a model. It had more to do with something in my head. I thought it wasn't a real career." It wasn't until she created her signature fragrance,

ALL IMAGES BY KEVIN HATT


"I've always been the type of person who can be digging in the earth one moment, and walk down a red carpet the next while still picking dirt from my fingernails."

*Frederique*, in 1993 that she fully claimed her model identity. "I feel incredibly fortunate about the way things unfolded. I realized that I didn't have to feel ashamed (perhaps that's not the right word) and that this career was a beautiful thing. It gave me a lot of opportunities, and I used them."

Van der Wal never anticipated the reach of her career. "I could have never imagined that I would still be doing certain things and how my work has constantly kept evolving," she said. She credits her courage to pursue new opportunities with having endured the death of her parents and living on her own in a big city. "I boldly left a very safe haven and went to New York City. Fear didn't fit in that story. Taking risks actually led to a considerable amount of success." She took a major risk when she launched her own underwear line. "I remember when one of the guys at Victoria's Secret came to me and said, 'You know that this could mean the end.' I replied, 'Yes, we've had a beautiful, long run, but I think this opportunity is very interesting.'" She also stepped out of her comfort zone to do "things that could have gone very wrong," such as appearing in *The Vagina Monologues* and guest lecturing at Harvard University. "Even if things would have gone wrong, I often say I'd rather try and fail than not try at all."

Van der Wal's brother, her only sibling, eventually followed her to New York. He helped her stay grounded by offering straightforward feedback, something she feels is "quite Dutch." Van der Wal: "I remember coming home one time, and my brother was there. I think I had just done a *Cosmo* cover, and he looked at me and said, 'My God, you look crazy!' That kind of honesty is very important to me because I think a lot of people have others around them who say 'yay' and 'amen.' They have no clue what is genuine and what isn't."

Van der Wal enjoys many close friendships and especially values her connections with other women. She describes herself as a "woman's woman" and doesn't understand the acrimony between women at times, although she feels this is improving. "I think this has been a result of living in a patriarchal society," she said. "More and more women are embracing each other, and we should continue to do that even more." Despite her self-assurance in front of the camera, van der Wal felt insecure at times. She was sometimes told to lose weight or didn't get work because she didn't look the part. "It has nothing to do with you, yet you lose out on a job. I found that difficult for sure."

Though van der Wal has strong ties to the Netherlands, she has no plans to return permanently. "New York is a city you have a love-hate relationship with," she explained. "As my daughter once said, 'Amsterdam is sort of like a snow globe.' It's so beautiful, there's no garbage, everything is beautifully painted, and you never see a homeless person. But I think New York is such an inspirational place." Prior to the Covid pandemic, however, van der Wal felt the city was losing its edge. "Everything seemed a bit vanilla here. And then Covid came, and I actually think it brought New York some good, despite how harsh that sounds. It brought out its grittiness again and proved that the city, somehow, would continue to thrive."

Still, van der Wal often seeks a slower pace and yearns for nature. She finds solace at her 1790 Dutch historic farmhouse in upstate New York – her home away from home for over twenty years – where she enjoys gardening, endless home improvement projects and entertaining. "We are able to go there, hide out and replenish," she said. "I've always been the type of person who can be digging in the earth one moment, and walk down a red carpet the next while still picking dirt from my fingernails."

Van der Wal's love of nature stems from growing up in the Netherlands surrounded by flowers, and from her father, who enjoyed hiking and taking his family camping. "This has always been a part of me," she explained. It's no surprise that her affinity with nature eventually merged with her entrepreneurial spirit. In 2005, the Dutch government named a lily after her, and she also decided to learn how flowers are grown. "It's remarkable when you see the process," she said. The experience inspired her to make a documentary titled *The Invisible Journey*, which tracked the journey of flowers from fields to vase. She then launched *Frederique's Choice* – an e-commerce flower company set apart from the competition by its artisan floral presentations and sustainable packaging – in Europe in 2008 and in the United States in 2015. From there, she created A&E's *Home Grown Makeover* where she and co-host Carter Oosterhouse renovated homes using plants and flowers.

Van der Wal also starred in ABC's *The Mole* in 2003. In 2006, she hosted and produced TLC's *Cover Shot*, where she gave women who had gone through significant life-changing events a magazine-worthy makeover followed by a fashion shoot. In 2021, she cycled her way through New York City introducing the world to her friends and telling their stories for CORE TV Network's *Life Cycles* docuseries.

Van der Wal's latest project as executive producer of the award-winning documentary film *The Seeds of Vandana Shiva*, is one of her most enthusiastic. The film explores the life of Dr. Vandana Shiva and her crusade to expose the environmental and societal dangers of corporate industrial agriculture, while aiming to educate the public about the benefits of regenerative farming. Van der Wal: "We really need to understand the importance of regenerative farming, which impacts the food we eat. We are all part of one big ecological organ."

Given the recent political and social polarization in the United States, van der Wal is concerned about the future. She feels meaningful change happens through listening and respectful debate and that political parties should avoid extremes.

Despite her career in an industry that glorifies outward beauty, van der Wal refuses to conform to societal pressures to look a certain way as she ages. "Do we all want to look young and fresh? Absolutely," she said. "But I love where I am now. I like growing older, and aging on

the inside is a fantastic thing. We should allow a little bit of that to show on the outside." She also feels it's important for women to understand that what they see in a photo or on television is seldom reality. "These people have been in hair and make-up prep for hours," she pointed out.

Van der Wal's greatest accomplishment is her daughter Scyler, her only child, who was born in 2000. She credits her birth with helping her look inward to heal emotional scars. "I think my thirties were a huge learning curve." The two share a "strong friendship" and spend as much time together as possible, often traveling. "I am glad that I didn't project my stuff on her," said van der Wal. "The fact that I was in the public eye didn't affect her."

Any new projects van der Wal considers at this stage in her life must be meaningful. "In my heart and being, something has to really be authentic," she explained. She believes in giving back and is involved with many charities, including Cradle to Cradle, Solving Kids' Cancer, Make A Wish, The Starlight Children's Foundation, Youth Aids, and Doctors Without Borders. In 2007, she fulfilled her lifelong dream of visiting the Amazon and meeting a native tribe when she traveled deep into the jungles of Ecuador and lived among the Huaorani people. "That really touched me. You realize that these people can hardly live authentically anymore," she said. The life-changing experience led her to become actively involved in Save the Native Forest, a foundation based in the Netherlands which purchases and preserves forest areas to create a buffer zone around Huaorani territory. Van der Wal hopes to return to the Amazon with her daughter someday and find a way to share the Huaorani's story and wisdom.

Van der Wal's future includes continuing her charitable work and possibly filming additional episodes of *Life Cycles*. She is also discussing doing a live interview podcast and wants to write her autobiography. "I might need to lock myself up somewhere for three months. The book would be about loss, success and living in New York in the 90s; a little bit of everything. It would be funny and sad, and most of all, I want it to be inspirational. It is about me, but not in a narcissistic way. I think there's enough of that around."

Van der Wal's life has and continues to run the gamut, from excitement and glamour to natural simplicity. But perhaps the woman herself is best summed up by her friend Beatrix Ost, who wrote in *The Philosopher's Style*: "There are two very different conditions Frederique inhabits: the woman of the world, and the woman of nature."

# In transit in … Oude Meer?

*Edina Bijvoet*

When it comes to clothing, I exclusively wear athleisure. Athleisure is sportswear worn not only to the gym or for a run, but also to school, work, grocery shopping, funerals, weddings, court – you get the drift. Whatever the occasion, I will be wearing athleisure.

Personally, not only do I like the look of sportswear more than normal clothes, but it's also just so much more practical. Whenever I'm running to catch a train, I'll always outrun people (who will ultimately miss the train) and give them a look that says: "You would have made it if you were wearing joggers instead of skinny jeans." Additionally, I truly feel that wearing athleisure makes you more active. You'll be much more inclined to take a movement break or go for a walk if you're wearing something comfortable and easy to move in.

In fact, I am so committed to this lifestyle, that I've thrown away every single pair of jeans I owned. Thankfully, many people have joined me on this crusade against normal clothing, but this trend definitely didn't spread quickly at first. When we were in the Netherlands in December of 2019, I remember my mom and sisters and I were wearing athleisure, and people kept asking us if we had just gone for a run or left the gym. When we responded with, "No, we just came back from a canal cruise," or "No, we just spent the day at the Efteling (theme park in North Brabant)," we kept getting weird looks. We were surprised by this because in North America, athleisure is very popular, but in Europe, everyone seems to wear jeans and skirts.

Though the athleisure trend has gained more traction in the Netherlands and the rest of Europe now, I always found it ironic that Dutch people weren't too keen on it, especially because whenever I order sportswear, it always comes in a package from the Netherlands! Nike products, for example, always ship from the Netherlands. I'm waiting for a pair of shoes right now, and after tracking the package, it says: 'In transit in Oude Meer (hamlet right outside Amsterdam). I've seen this with countless other athletic brands as well. Many of them seem to have European headquarters and/or large shipment facilities in the Netherlands. This is likely because of the pro-business climate in the Netherlands. Companies across the world are attracted to the open trade culture and welcoming business environment there.

I'm sure that many people open their Nike package without even checking where it came from, but I always enjoy taking a quick look to see the Dutch address. It's funny how a little detail like this stands out to me, but as a Dutch person in North America, that Dutch address will always catch my eye.

PEXELS

# A TASTE OF Pella IOWA

In the January/February 2023 of ***DUTCH***, we took you to Pella, a charming town in Iowa that wears its Dutch roots well. In this issue, we're featuring four delicious recipes contributed by locals. *Eet smakelijk!*

PAOLA WESTBEEK

## Speculaas (St. Nicholas cookies)

Lisa Zylstra of Jaarsma Bakery
jaarsmabakery.com

This recipe was brought to the United States by Harmen Jaarsma when he immigrated to Pella, Iowa, in 1893. Harmen and his wife Bertha opened H. Jaarsma Bakery in 1897.

The bakery produced traditional Dutch staples, including (rye) bread, rusks (*beschuit*), cookies such as *krakelingen* (made with puff pastry) and macaroons. For the holidays, the bakery also produced what would become known as Dutch letters (*boterletters*) and *speculaas* (St. Nicholas cookies).

The wood-fired oven had no thermostat, so everything had to be baked by the feel of the palm of the hand. Branches and twigs were tied up to be used for the high heat required for bread at the beginning of the morning's baking session. After that came buns, cookies, letters and other pastries, and finally rusks as the oven cooled.

Herman did everything by hand in the early days, including making the fussy St. Nicholas cookies in wooden molds crafted by his good friend, George Heeren. In 1905, Harmen, now known as Herman, bought a cookie press with traditional motifs for his cookies.

For Pella's first *Sinterklaas* festival in 1936, Herman made 1,600 giant *speculaas* cookies to give out to every child wearing a Dutch costume or wooden shoes.

In 1982, Herman's great-granddaughter, then thirteen-year-old Lisa Jaarsma (now Zylstra) took the bakery's recipe and adapted it for home baking. Her father, third-generation baker Ralph Jaarsma, taught her how to use the traditional speculaas molds. This recipe was originally published in *Dutch Touches: Recipes and Traditions*, compiled by Carol Van Klompenburg and Dorothy Crum (Penfield Press, 1986).

Today, Lisa Jaarsma Larson and her husband Carl run the 125-year-old bakery. Lisa is Herman and Bertha's great-great granddaughter and the fifth-generation owner.

A note about using traditional speculaas molds:
The speculaas mold must be unvarnished and seasoned

Harmen with Marie Pippel, a long-time Jaarsma Bakery sales clerk

before use. Brush the cooking oil into the mold over the course of a week or so. When ready to use, flour it well, press the dough in to cover the design, cut off excess dough by running a knife across the surface of the mold, then turn it over and bang it on the counter until the cookie drops out. The dough needs to stay cold, so work with small portions while the rest stays in the refrigerator. If the dough sticks, you may need to continue the seasoning process.

Makes: 3-4 dozen (depending on the size of the cookie molds)

Ingredients
1 ½ cups butter
2 cups brown sugar
3 ½ cups flour
1 egg, beaten
1 tsp baking powder
1 scant tsp salt
1 tsp cinnamon
¾ tsp ground cloves
½ tsp nutmeg
½ tsp allspice
½ tsp ginger

Instructions
- Cream the butter and sugar. Add the remaining ingredients and mix, adding enough flour to form a very stiff dough.
- Chill the dough overnight in a covered container.
- Shape into a cylinder of desired size if you wish to slice the cookies. (Makes about six dozen this way.) Or press the well-chilled dough into seasoned mold for traditional speculaas.
- Place on the cookie sheet and bake at 350°F for 10 to 12 minutes.
- Cool thoroughly and store in a sealed container to retain crispness.

## Amsterdamse koggetjes (Amsterdam caramel cookies)

Anna Ruppert of Maiden Holland (a cottage kitchen in Pella, Iowa)
maidenhollandkitchen.com

Amsterdam caramel cookies are crisp, butter cookies dotted with homemade caramel. These cookies have an intriguing history and fanbase dating back to 1935 when there was a baking contest in Amsterdam for the best Dutch luxury cookie. Like all great bake-offs, the story of these winning cookies makes quite the gripping melodrama. The plot involves two rival religious pastry guilds (the Dutch Pastry Bakers Guild and the Roman Catholic Bakers Guild) and a rather pompous cookie tin. The Dutch Pastry Bakers Guild created the cookies and sold them in a special tin, prohibiting anyone else from making or distributing them. The Roman Catholic Bakers Guild defied this elitist rule and made their own version of the cookie with their own unique tin. The recipe below is inspired by these coveted cookies.

Notes:
Caramel can be a struggle to make, but don't let that intimidate you. A few factors can cause caramel to seize, so selecting the proper pan and going in with a little know-how will make this caramel easy as pie!
For the cookies, if you are using granulated sugar instead of caster sugar, pulse the sugar in a blender or food processor a few times until finely ground.
Adapted from: The Monday Box blog by Wendy Sondov

Makes 15 cookies

Ingredients
For the caramel
¼ cup granulated sugar
1 tbsp water
For the cookies
9 tbsps salted butter (room temperature)
¾ cup caster sugar (or see note about substituting granulated sugar)
1 tsp vanilla
1 tbsp milk
1 cup +2 tbsps all-purpose flour
½ tsp baking powder

Instructions
For the caramel:
- Line a cutting board with parchment paper.
- In a medium, heavy-bottomed saucepan (avoid non-stick), combine water and sugar. Look for any impurities or lumps in the sugar and remove, otherwise they will cause your caramel to crystalize.
- The next step is very important. You want to dissolve the sugar without simmering, so keep the temperature on low and stir until all the crystals dissolve. Then turn the heat up to a simmer.
- Once the caramel comes to a simmer, do not stir! As tempting as it is to dip in a spatula, don't touch it or it will crystallize. Let it simmer, untouched, until it turns a lovely golden brown.
- Pour the caramel onto the parchment and spread into

a thin layer to let cool completely. Once hard, chop with a knife to break into small bits about the size of shirt buttons.

For the cookies:

- Preheat the oven to 350°F.
- In a mixer, beat the butter and sugar until light and fluffy (1-2 minutes).
- Scrape down the sides of the bowl and stir in vanilla and milk.
- Add flour and baking powder and mix until dough forms.
- Using a spatula, fold in the chopped caramel.
- Roll the dough into 15 balls. Each ball should equal about 2 tbsps of dough.
- Place on a parchment-lined baking sheet and flatten slightly.
- Bake for 12-14 minutes. Cookies will be soft when removed from the oven but will firm up once cooled completely.
- Store, sealed at room temperature for up to two weeks.

## Rollade (Dutch spiced beef)

Instant pot/pressure cooker method
De J & Debra De Jong of Pella Books
pellabooks.com

De J and Debra De Jong grew up in the Pella, Iowa, area and recently returned after living in Minnesota for thirty-four years. Currently, they own and operate Pella Books, an antiquarian and used bookstore located in a charming, historic church built in 1860, the oldest remaining church building in Pella. The bookstore features Dutch authors and rare books in Dutch. Pella Books is honored to be one of a few bookstores in the US to carry books by Mokeham Publishing.

De J and Debra's ancestors immigrated from the Netherlands and established farms and businesses. One great-great grandfather arrived on the Good Ship Nagasaki from Rotterdam in April of 1847 with Dominie H. Scholte and the founding members of Pella. Other great-great grandparents arrived in the 1850s from the Herwijnen, Gelderland region, South Holland and Friesland. If you're ever in Pella, stop by Pella Books and visit the church to step back in time.

About the recipe:

There are many variations of *rollade*. Oma always bought it at the meat market, already spiced, rolled and tied. Our Dutch meat markets now also sell it in tins, ready to reheat. It is also served in local restaurants, even atop gourmet hamburgers. Since our children request this for holidays and special occasions, we experimented with using our instant pot to speed up the process and seal in the flavors. We use our own spice mix blend, which may be adjusted according to your taste. We love the seasonings' flavors and go strong! Serve with *rode kool* (red cabbage) and potatoes. Enjoy!

Note:

If using a Dutch oven, sear the roast as directed and cook for 2 ½ -3 hours at 350°F.

Serves: 6

Ingredients

2 lb beef roast
1 tsp ground allspice
1 tsp ground cloves
½ tsp nutmeg
1 tsp salt
1 tsp coarse ground pepper
2 tbsps cooking oil
1 tsp Better than Beef Bouillon dissolved in 1 cup hot water

Instructions:

- Butterfly (cut) the roast in half.
- Combine all the spices, rub half on one side of the roast and half on the other side.
- Let rest for 2 hours (not essential).
- Set the instant pot/pressure cooker to 'sauté' (high) and add the cooking oil.
- Sear the roast on 'sauté' for 6 minutes per side.
- Hit 'cancel' and remove the meat from the pot.
- Add the bouillon to the pot and thoroughly deglaze by using a wooden spatula to scrape off all the browned bits from the bottom.
- Close the pot, set the valve to 'sealing' and set to pressure cook for 50 minutes.
- Leave for 20 minutes on 'natural release' and then flip the valve for 'quick release' until the pin drops. Hit 'cancel.'
- Remove the roast and let it cool.
- Remove any fat/gristle from the meat.
- Fully cool the remaining broth to skim off fat.
- Return the broth to the meat.
- Enjoy with potatoes or in a hot sandwich.

## Hollandse sla (Dutch mess)

### Eunice Kuyper Folkerts, owner of Strawtown Inn

As the founder of the Pella Rolscreen Company, Pete Kuyper was known to have a few great recipes. One was *hutspot*, a typical Dutch staple in which carrot, onion and potatoes are boiled and mashed. As in some Dutch recipes, Pete added sausage.
For more than twenty years, Strawtown Inn was a fine dining restaurant in Pella, Iowa. It was started after Stu Kuyper, son of Pete Kuyper, had the vision to save and restore historic buildings that were set to be demolished. Stu and his wife Eunice, along with former local restaurant owners Bob and Doretha Klein, envisioned a Dutch restaurant opening in one of these buildings. Strawtown Inn was born! Dutch foods were included on the menu. Eunice Kuyper Folkerts eventually became the owner. This is one of her recipes.

Notes:
Spring garden lettuce works best, but any combination of greens and lettuce will work, too.
Dressing serves 6-8.

Serves: 1 (multiply recipe as needed)

Ingredients
For the salad:
1/2 cup lettuce, chopped
2 slices crisp bacon, chopped
½ hard-boiled egg, chopped
½ cup chopped boiled potato
Optional: finely chopped green onion
For the dressing:
1 whole egg plus 1 yolk, well beaten
½ cup vinegar
½ cup water
1 tbsp flour
1 tsp country style or regular mustard
3 tbsps sugar
3 tbsps butter
⅔ cup Miracle Whip or mayonnaise

Instructions
- To make the salad, toss the ingredients and serve on a plate.
- For the dressing, whisk the egg, yolk, vinegar, water and flour.
- Stir in the mustard and sugar.
- Over low heat, whisk the ingredients until thickened.
- Stir in the butter until it melts.
- Cool slightly, then add the Miracle Whip or mayonnaise.
- While still warm, pour over the salad and serve.

# JAN VAN GOYEN

## BREATHING NEW LIFE INTO LANDSCAPES

**Although landscape painting in the West dates back to the ancient Greeks and Romans, the genre disappeared along with the fall of the Roman Empire. It would take nearly a millennium for landscape painting – along with cityscapes and seascapes – to regain importance as a subject in its own right. Jan van Goyen (January 13th 1596 – April 27th 1656) was among those Dutch artists who made the genre something sought after and respected once more.**

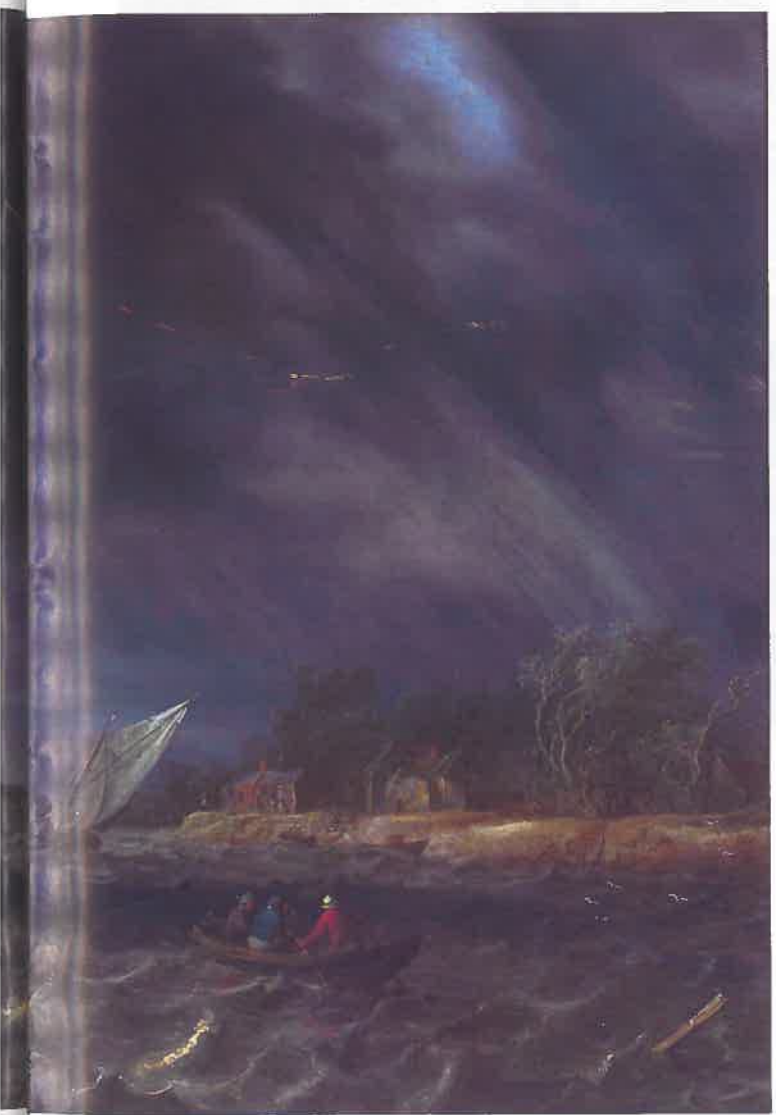
It was ultimately Netherlandish artists who helped revive the art of the landscape, a word that even derives from the Dutch word, landschap, which originally referred to tracts of land, but took on the artistic meaning in the early part of the 16th century. Still, in Italy and France and their important art academies, the genre was not looked upon favorably. These countries wouldn't really embrace the landscape until the 1700s, and even then, it was usually an idealized landscape meant to play a part in a classical landscape, such as that depicting Arcadia. While the Netherlandish artists often created their own idealized versions of landscapes, the paintings still included more natural and realistic elements of nature.

Considering the Dutch relationship to the seas and water, it's hardly a surprise that many Dutch artists would expand the traditional landscape into maritime or marine art. After all, whether it's oceans, seas, rivers or canals, each played a significant role in the Netherlands' growth and importance during the Golden Age (approximately mid 1500s to mid/late 1600s). It was also during this period that as the middle class grew in wealth and importance – in part, thanks to the shipping trade – the demand for a variety of styles of art increased, including the variations of landscapes.

Jan van Goyen was one of those Dutch artists who specialized in landscapes. While his paintings – which include numerous seascapes and cityscapes – often include people, they are never the primary focus. Nature, in its bucolic or tumultuous moods, is always the true subject. His painting titled *The Thunderstorm*, dating to 1641, is an excellent example of Van Goyen's style. While a handful of sailboats and dinghies battle the choppy waters with a village nestling along the edges of the landscape on the right of the painting, it is the rough, white-capped waters, the dark clouds in the sky rent by a crack of lightning and the sheet of rain fast approaching the boats that capture the eye of the viewer.

THE THUNDERSTORM, 1641, FINE ARTS MUSEUM OF SAN FRANCISCO, JAN VAN GOYEN

Van Goyen, who was born in Leiden, began studying art at the age of ten and spent a number of years learning from a handful of artists, including a glass painter, before finishing his studies with landscape



painter Esaias van de Velde. Van Goyen eventually set up his own studio in The Hague, where he lived until his death. His early works contain some of the more narrative aspects of his teacher's work, but he soon developed his own style and techniques.

He (along with Pieter de Molyn and Salomon van Ruysdael) is among the most influential landscape painters of the Dutch Golden Age, in part due to their artistic tonal style, in which they worked with a limited range of colors, using mostly muted tones of gray, green and brown. This color method would appear again in the work of the The Hague School of artists in the late 1800s.

Van Goyen's paintings were done using a wet-on-wet method that allowed him to finish them quickly compared to the style of many artists who worked in slower layers. By painting quick base layers, he was able to draw visual inspiration from the buildup of the layers before putting in the finishing details.

While his painting method may have been somewhat unusual for the time, he did embrace an influential element that developed among many Dutch landscape artists of the time: the use of a low horizon line that leaves most of the canvas free to depict the sky. Often, artists would create huge, billowing white clouds amidst a light-blue sky or go for a more dramatic mix of dark clouds with small breaks of sunshine. *The Thunderstorm* makes particular use of this second style, with nearly black clouds overhead, in which a single broken line of paint cuts through the blackness, beautifully rendering the almost visceral spark of lightning. The atmospheric perspective of the painting, which sees a softening of details farther in the distance, also provides that hint of sunlight breaking through along the low horizon as the storm moves through the painting. With diagonal smudges of the dark and light colors on the right, the sheet of rain is quickly but artfully depicted, echoed by the slant of the boats' sails.

Van Goyen was a respected artist and certainly had financial success from his painting. He mixed with other well-known artists of the time, purchased some of their work, was head of the St. Luke's Art Guild in The Hague, and one of his daughters married the still well-known artist Jan Steen.

Still, like many artists, Van Goyen explored other avenues for income, including work as an art dealer and auctioneer. However, he also speculated in tulips and real estate, which both ultimately left him heavily in debt. He was among those who suffered greatly when the tulipmania market crashed in 1637. By 1640, when *The Thunderstorm* was painted, he had increased his painting production, which was already high. Despite producing more than a thousand paintings and eight hundred drawings during his lifetime, he was heavily in debt at his death, and his widow was left to sell off all remaining paintings and furniture.

Nevertheless, his influence on landscape artists is immense. Even Van Gogh was familiar with Van Goyen, referencing the artist, his style and his manner of drawing and painting at least fifteen times in letters to his brother Theo. Today, Van Goyen's paintings are found in museums and collections around the world, perhaps still inspiring artists now and for centuries to come.

*Alison Netsel*

PAINTING THE OLDE TOWN

# Gable tales

If you've been to Amsterdam, you've probably noticed the ornate gables crowning the canal houses which once belonged to wealthy merchants. All you have to do is open your eyes. But do these gables tell tales? If you listen carefully, can you hear their stories embedded in the brick and stone facades? I can.

The first time I went to Amsterdam was back in the analog days of photography. I was armed with a Canon, two lenses and twenty-five rolls of 35mm-film. Remember those? Back then I had a knack for taking photos without people in them. Most of my pictures, one could swear, were taken during the quarantine of 2020. My preference for composition was cityscapes: the canals and the architecture lining them.

A lot of people look at shots of buildings and houses and find them flat and lifeless. I, on the other hand, see stories within the historical gables.

The stone step gable tells stories of salty sailors returning home after months at sea. The Renaissance step gable, in contrast, with its brick and sandstone facade, tells tales of wealthy merchants plying their wares in far-off lands. The spout gable, standing tall with its large, shuttered windows, brags about the Far East spices being stored within. Oh naughty Amsterdam – the cute little bell gable with its ground floor coffee shop shows signs of late-night frolicking. Next door, an annoyed step gable keeps an eye on the *buurt* (neighborhood).

A husband and wife slowly awake as the neck gable of their canal house stretches toward the sun. He has a bookstore on the ground floor where one can find rare maps from the *Gouden Eeuw* (the Golden Age). She comes from a wealthy family who had the house built centuries ago.

In the distance, on *Herengracht* 170, we find the Bartolotti House boasting a sumptuous neck gable, one of the first in the city. Willem van den Heuvel, an Amsterdam banker-merchant who inherited a fortune from his rich Italian uncle Giovanni Battista Bartolotti, had the house built in 1620 according to a design by renowned architect Hendrick de Keyser. The house is now a museum full of interesting tales of its own.

This painting is a departure from my usual attempts at painting Amsterdam realistically. Next time you go there, take a closer look at the canal houses and their gables. Perhaps you'll see them as I do.

*Tot de volgende keer.*

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# Jacob Luitjens

## One of the last surviving Dutch Nazis and convicted collaborators, died on December 14th 2022, aged 102

Last year, a seven-episode podcast by Dutch journalist Maarten van Gestel brought renewed interest in the life of Dutch Nazi Jacob Luitjens. Luitjens had disappeared after he was released from prison in the Netherlands in March of 1995. Until Van Gestel tracked him down in the town of Lemmer, where Luitjens lived a quiet, secluded life, there were doubts about his whereabouts, or even whether he was still alive.

Luitjens was born in the Dutch East Indies in 1919 and grew up in Roden, in the northern part of the province of Drenthe. During the Depression, his veterinarian father witnessed the deep poverty of the farmers in this rural part of the Netherlands, and he saw a solution for society's woes in the ideology of the National-Socialist movement. He joined the Dutch Nazi Party (the NSB) and became a fanatical proponent of its ideas. When the Germans invaded, most Dutch people saw this as a brutal attack on their country's sovereignty, but the Luitjens family celebrated.

In 1941, twenty-one-year-old Jacob's application to join the SS was denied, because of a deformity in his left arm. That year he joined the NSB, and in 1944 he became a member of the loathed Landwacht (Landguard), a paramilitary Nazi organization that was used by the occupying German authorities as an ancillary police force. The outfit was particularly feared for its hunt for resistance fighters who had gone into hiding and its brutal interrogation methods. By all accounts, Luitjens was a fanatical member who took a leadership role in raids on houses where fugitives from the Nazi occupiers were thought to be hiding. He was suspected of killing two people in the last months of the war: a German deserter and a Resistance fighter. Although he admitted that he was involved in the chase of these two victims, he always denied having personally killed them, and evidence found after the war appears to corroborate that.

Luitjens was well-known as a zealous Nazi – and after the war, the hunter became prey. To avoid becoming the victim of vigilante justice, he gave himself up to the authorities. With other collaborators and suspected war criminals, he was locked up in Camp Westerbork, the very transit camp from which more than 100,000 Dutch Jews had been deported to Auschwitz and Sobibor to be gassed upon arrival.

He escaped from the camp in 1946 and made his way to Germany, where he joined a group of Mennonite ethnic Germans from Ukraine who had fled the Soviet Union. They relocated to Paraguay. Meanwhile, Luitjens was tried in absentia in the Netherlands and was given a life sentence.

Luitjens lived in obscurity in a German Mennonite colony in Paraguay, where he taught at the local school. He married one of the Ukrainian Mennonites and had three children. At this time, he also became a devout Mennonite Christian, which he remained for the rest of his life. In 1961, the family immigrated to Canada, where Luitjens became a lecturer in botany at the University of British Columbia in Vancouver and became a Canadian citizen. No one knew about his past.

In 1982, he was tracked down by Dutch Nazi hunter, Jack Kooistra. It took a decade of legal wrangling until he was extradited. First, his Canadian citizenship had to be revoked. This could eventually be done when it was discovered that he had neglected to mention his Dutch conviction on his citizenship application form, which nullified its validity. He claimed he did not know of his 1948 sentence, which is unlikely to be true. The Luitjens case became a cause célèbre, an attempt by both the Canadian and Dutch governments to erase decades of indifference to the many war criminals still at large.

In 1992, Luitjens finally landed in the Netherlands at the age of seventy-three and was immediately imprisoned. After his release in 1995, he disappeared, until Van Gestel tracked him down.

His attitude toward his crimes and the ideology that drove him to commit them remained ambivalent. He appeared to never really have sworn off his belief in Nazi ideology, although he did profess regret about the Holocaust. He was also convinced that, by his belief in salvation through Christ, his sins had been forgiven.

In the final analysis, experts tend to conclude that although he was a fanatical Nazi and clearly collaborated with the Germans – and may even have been indirectly responsible for the death of several resistance fighters he captured – he was a relatively minor operative. He deserved to be punished, but had he not escaped in 1946, he would probably have gotten away with a reduced sentence and successful reintegration into Dutch society, as many of his fellow NSB and Landwacht members did, his father and brother among them. He was given the nickname, 'the Terror of Roden,' a moniker that many thought originated in the war years, but which, in fact, was not coined until 1987 during the fight to get him extradited from Canada.

Jacob Luitjens, one of the last surviving Dutch Nazis and convicted collaborators, died in Lemmer on December 14th 2022, aged 102.

It's a Friday morning, spring 2015. Dutch Prime Minister Mark Rutte is seated across from his three security chiefs. Once a month they meet to brief the PM on their latest intelligence. Rutte receives them with his main cabinet ministers in the Blue Room of the Binnenhof, the Dutch parliament, surrounded by portraits of all the prime ministers going back to the Second World War. The meeting is a state secret. The minutes are classified and the participants aren't allowed to disclose anything beyond these walls.

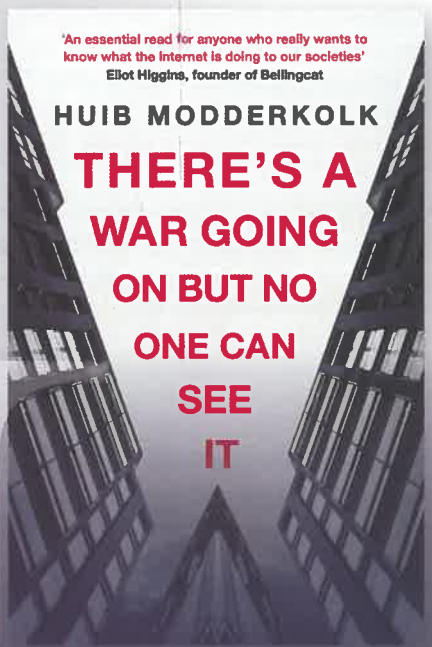
'This is making me nervous,' one of the security chiefs tells Rutte. 'What we were afraid of is actually happening.' What's happening is that the Dutch Military Intelligence and Security Service (MIVD) has just discovered Russian hackers are mounting attacks from a computer server in the north-eastern town of Meppel. They're using the server as a base from which to infiltrate and implant viruses in power stations in countries hostile to Russia. They're attacking the networks of TV studios in Eastern Europe, erasing videos and documents. And they're trying to locate the control systems of Western European bridges and other water infrastructure so as to disable them in case of a conflict.

The three experts outline the potentially disastrous effect of this. As they see it, the prime minister has little choice. 'We have to act,' says one of them. Russia's attempts at sabotage are a red line. 'Our warnings aren't theoretical any more. We're now seeing the first waves in practice.' The security and intelligence directors propose €340 million in investment as the 'absolute minimum' to keep the Netherlands from falling even further behind in the global digital war.

Such investment is vital to secure the safety of vulnerable systems like power plants and waterways, to scan Dutch internet traffic and train digital specialists. 'Everybody agreed something had to be done,' one of those in the room later confirmed.

But with the amount of money at stake, Rutte starts to waver. There are practical obstacles. The Ministry of General Affairs has virtually no budget, Defence has already been cut and Foreign Affairs would rather finance education abroad. In the end, he disregards the warning.

Why didn't the prime minister take action? Did he doubt his security chiefs? Or was he afraid that extra spending on cybersecurity wouldn't go down well with his voter base?


'An essential read for anyone who really wants to know what the internet is doing to our societies'
Eliot Higgins, founder of Bellingcat
HUIB MODDERKOLK
THERE'S A WAR GOING ON BUT NO ONE CAN SEE IT

Huib Modderkolk is an investigative journalist for the Dutch national newspaper *de Volkskrant*. He was a frequent guest on the popular talkshow *De Wereld Draait Door (The World Keeps Turning)*, where he explained the complexities of the digital world. Modderkolk won the Dutch-Belgian investigative award De Loep in 2018. His reports have been taken up by the *New York Times*, *Washington Post*, *Reuters*, *CNN*, *The Guardian*, *BBC*, *Der Spiegel*, *France24* and many other media sources. He lives in Holland.
Translated from Dutch by Elizabeth Manton
Bloomsbury Publishing, 2021

# Johan de Meij

## *"To see the entire government of a nation (including the king) get on their feet when my music starts playing is something else."*

### Gerald van Wilgen

**Award-winning composer Johan de Meij lives in the foothills of the Catskills, close to Woodstock, but he also has a place in Amsterdam. His symphonies are played by orchestras all over the world. His most famous work is inspired by Tolkien's *Lord of the Rings*.**

**What are you looking for when writing?**
I am always looking for something new, something unique. I don't want to be repetitive.

**With your body of work, it must be hard to come up with something new.**
Not really.

**How so?**
To give you an example, in my compositions I can use everything that makes sound: pieces of paper, aluminum foil, empty cans. I also use the entire theater, not just the stage. In a piece I did about Fellini's clowns, the soloist interacts with a circus band in the lobby.

**You wrote a piece inspired by the Catskills. Do you see yourself as a Dutch or an American composer?**
American music inspires me, especially here in Woodstock. And nature in the United States is, of course, spectacular. The mountains, the wildlife. How can I not be inspired by that? But I don't think that has changed my music or me. I am still very Dutch, and I can't turn that off.

**How does that reveal itself?**
First of all, even though my wife is American, and I live here most of the time, I am firmly rooted in Dutch culture. I always speak my mind. Therefore, I do not encourage people to send me their work because I'll tell them what I think. If it's great, wonderful, but most of the time it's not that great, and I feel bad for being honest.

**You have many followers on social media.**
Close to 70,000. And you know what makes me really proud? Most of my followers are musicians.

**In the YouTube videos of performances of your work, people seem to have a good time.**
I think that has to do with the fact that my background is in brass. I started as a trombone player, and I am one of the composers specializing in symphonic wind music.

**Is that why you have been getting commissions from military bands?**
I am very proud of that. I wrote a great piece for the Band of the Dutch Marines called *Rotterdam 1945*.

**That's the beauty of wind music. It can be very dignified and honorable.**
I received a commission to write a hymn for the Dutch parliament, supreme court and king (*Staten-Generaal*). To see the entire government of a nation (including the king) get on their feet when my music starts playing is something else.

**Not all musicians are able to make a living.**
I turned my passion into my profession, and it is great to entertain the audience with music by turning wonderful stories into musical imagery. It's not always easy because, as an artist, I solely depend on the income I derive from my music, but I make do. I work as a composer, I am invited to conduct all over the world, and I own a music publishing company.

**For more information, please visit: johandemeij.com**

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# Dinese

Gerrit Jan Groothedde

Say what? Have I finally gone off my rocker? Well, no, I haven't – or at least, it doesn't feel like I have. The title, in fact, is a contraction of 'Dutch' and 'Chinese,' like there is also 'Dunglish' and 'Chinglish.' Except that what I am about to entertain you with has not much to do with language and everything to do with food. It makes the title all the more appropriate!

Summed up, I want to introduce you to what in the Netherlands is usually advertised as a '*Chin. Ind. Spec. Rest.*' The abbreviation stands for '*Chinees Indisch Specialiteiten Restaurant,*' or 'Restaurant for Chinese Indian Specialties.' Yes, you read that right and yes, I agree the phenomenon requires some explanation.

For starters, the 'Indian' does not refer to India at all, but rather to what used to be called the Dutch East Indies – the archipelago country that we now know as Indonesia. The Dutch, in times we now all feel rightly embarrassed about, had made this entire region their home away from home, and, through some strange process of cultural appropriation, also made the cuisine their own.

You see, the Dutch, in spite of vehement assurances to the contrary, are a little squeamish about foreign food, especially if it incorporates such outlandish stuff as garlic and chillies or lots of ingredients they are not familiar with. So, while they appreciated their colony's culinary wealth, they were quick to instruct local cooking staff to prepare versions of it which they found more palatable. One of the results of this is the *rijsttafel*, literally 'rice table,' where a cornucopia of goodies is served all at once – highly un-Indonesian, although most Dutch people blissfully ignore this fact and cherish a belief of authenticity. Fun fact: the *rijsttafel*, mere months ago, was declared Dutch (!) Intangible Cultural Heritage by UNESCO.

Upon arrival in the Netherlands, Dutch East Indian cuisine was quickly amalgamated with Chinese cuisine. The Dutch are not fussy about this; it's East Asian as well, after all. And so it came to be that many a modern-day Dutchman holds a firm belief that *nasi goreng*, *sateh ayam* and *babi pangang* are in fact 'Chinese' food. The fact that, by and large, these *Chin. Ind. Spec. Rest.* are run by ethnic Chinese people does nothing to teach them better.

Ask a Dutchman about his favorite Chinese food, and chances are that the only dishes in the popular top ten with a Chinese ring to them are the foo yong egg and chop suey, the latter having the particularity of not stemming from China, but from San Francisco's Chinatown (it's a mystery how it found its way to the Netherlands). Regardless, the average Indonesian will be as hard-pushed to recognize their cuisine as the Chinese will. It's all been very thoroughly Dutchified.

Recently, an alarming news item hit the Dutch papers: the *Chin. Ind. Spec. Rest.* are having major trouble finding sufficient kitchen staff. The true nature of the problem quickly becomes apparent: the Chinese professionals manning these kitchens literally need years of schooling to learn to prepare what the Dutch believe to be Chinese fare. Modern, emancipated Chinese chefs tend to find this an insult to their culinary culture, not to mention the fact that the knowledge thus acquired is useless elsewhere in the world.

Well, I'm sure we'll find a solution. We're Dutch, after all!

PIXABAY

# My first Queen's Day

Stuart Billinghurst

Before I arrived in the Netherlands, I had never experienced anything like King's Day. Well, technically no one had for a while because the last few monarchs had been women – and it was called Queen's Day back then – but you know what I mean.

For the first few years, I actually missed out on Queen's Day. I was always back in England around the time of the celebrations and had no idea what I was missing. After about four years, I decided that I should probably stay for Queen's Day and see what this 'small celebration' was about. I was so naive.

As the day approached, I could feel the excitement in the city growing. Music stages were being put up here and there, people were marking out spots in the street for their market stalls, and everyone was gripped by orange fever. There were orange banners and decorations, orange dyed hair and lots and lots of orange clothes and crazy accessories. I think it must be a strange time for anyone with colour blindness. Everything suddenly gets the same shade of grey, and people seem more excited. Do they even realise what is going on?

At the time, I was living in Haarlem, so my flatmate insisted that we go into Amsterdam for the full experience. Even on the morning train from Haarlem, there was a sense of excitement and celebration. All it took was one person to start singing for the whole train carriage to burst into song. It might have helped that most people on the train were already drunk.

As the train pulled into Amsterdam Central, there was a loud cheer. There was a feeling of charging into battle as the train doors opened and everyone rushed forward. This was followed by a sudden feeling of stagnation as we were immediately enveloped into the much larger and slower moving crowd that was also trying to escape the train station and get into the city. I'd never seen Central Station so busy.

Fifteen minutes later, we made it out of the train station, and Amsterdam was a sight to behold. It was chaos the likes of which I had never seen, but it was Dutch chaos, and they were proud of it. The streets that were usually populated by trams, bikes and taxis were filled with orange-clad people instead. Moving through the streets in a large group was an impossible task. It was like entering a slow-moving but strong river of people. You got caught up with the current and had no choice but to go where it went (and no amount of polite asking would change that).

The streets were lined with stalls selling food and beer. Luckily, every time our beer ran out, we found ourselves at another beer stall. It was as if someone had perfectly calculated the average walking vs. drinking speed and placed beer stalls accordingly. In reality, it was probably that there were so many beer stalls it was impossible not to stumble across one when you needed a top up.

The usual ten minutes' walk to Dam Square took an hour and three beers. We probably would have been halfway drunk if we hadn't been walking it off in the chaos.

As we ventured farther into the side streets of Amsterdam, the craziness showed no signs of easing up. It was there that I had my first experience of the *vrijmarkt* (free market). Among the items on sale were 80s aerobic workout VHS cassettes, Top of the Pops music cassette tapes, 2D platformer games on floppy disks and other discontinued entertainment media formats. It's entirely possible that these items had been changing owners every Queen's Day since 1985. I think I saw a Betamax tape at one point.

We spent most of the day walking around, drinking, watching various performances and trying to find the strangest thing we could buy at the *vrijmarkt*. (I got a very ugly painting.)

Around five in the afternoon, I started to notice that the vibe of the city had changed. It wasn't that late but many of the busy streets were already empty. Only crushed plastic beer glasses and unsold novelty items remained. It was like walking through the set of a zombie apocalypse movie.

It turned out most people had already drunk themselves stupid and gone home. The walk back to central station went a lot quicker than the walk into the city. We only saw a few stumbling people here and there who looked like they were going to have a very unfortunate hangover the next day. I myself was probably going to have a bit of a hangover too, but I'd had an amazing time. Coming from England where things can be a little more reserved, I'd never seen a whole city cut loose before. It had been an amazing experience, and I was very much looking forward to the next one.

COMMUNITY PAGE

# BUTTER MAKES EVERYTHING BETTER

## BILL STROET

Soon after my oldest sister Afra married Jan on February 12th 1953, they decided to immigrate to British Columbia and honeymooned at sea. My sister sent us letters whenever there was news of some sort. Like when Mary, the first of many children, entered the world.

It wasn't long before we also decided to make the trip across the ocean. We bought clothes that could withstand the Canadian winters and got the required vaccinations. Dad sold our fine house on the waterfront in Hoorn, and we camped out at cousin Dekker's house until our departure. We had never been away from home, and this was very exciting. The prospect of weeks without school was an added pleasure.

After a trip on the ferry across Amsterdam's harbor and through the Nieuwe Maas Tunnel, we arrived in Rotterdam and boarded the SS Waterman, a WWII troop ship built for the U.S. Ultimately, they painted it white and called it an immigrant cruise ship.

When we got settled on board, it was time to explore. I found a bin of life jackets and tried one on. This earned me a whack to the side of the head by a sailor, and I was made to put it back in the bin. One distinct memory was seeing the White Cliffs of Dover going by. Another memory was seeing the dining room swaying from side to side. After that, memories were a blur as I spent a lot of time hanging my head over the side of the ship or vomiting into paper bags. On one of my better days, my brothers Piet and Co took me around the wheelhouse to experience the wind force. This only reinforced my anxiety.

I was quite patient as we endured the long wait at Pier 21. After all, I was happy to be on land again. That night we boarded the immigrant train. Each side had a row of cubicles full of large immigrant families. Food was sold by the newsagent and mostly consisted of bread and margarine. Mom was aghast. There were pointy paper cups for water and toilets that flushed onto the tracks.

*Last photo of Bill taken in Holland before the family left for Canada. (1954)*

The trip west was a blur of images. Northern Ontario was an interminable snowscape of trees, lakes and rocks. When we got to Jasper, Corrie, who had some school English, was sent to the store for two ounces of cold cuts and margarine for our bread. Canadian ounces were smaller compared to Dutch ones, and the slices were much thicker. We had to make do with two slices of baloney for a family of eight.

When we got to Hazelton, we piled into Jan's Pontiac Silver Streak. We were very impressed, until we arrived at the cabin he had built for us at the foot of Roger de Boule Mountain. It wasn't much bigger than the car. There was no insulation, water, sewer or electricity. It was an exciting time for us youngsters. We slept like sardines on a bed made of planks. We had to chop wood for the fire and heard wolves at night. Our poor mother came close to a nervous breakdown.

It was early May when we arrived in Smithers. Dad rented a house on Railway Avenue (better said, 'Immigrant Row'). At home, there was water and electricity, but no insulation. As winter blew in with cold winds, thick ice formed on the single-pane window in our bedroom.

We were one of three Dutch Catholic families in a predominantly Protestant Dutch community. Soon, we met Father Raynor, a lovely, shy man who helped us a lot and also rechristened us with English names: Riet became Mary, Piet became Pete, Co became Jack and I, Wim, became Bill. An unfortunate translation, as '*bil*' In Dutch means 'buttock.' My family would call me '*Blote Bil*' (Naked Buttock), '*Dikke Bil*' (Fat Buttock), or just '*Billetje*' (Toosh).

We longed to fit in. Those funny pants that buttoned under the knees and were worn with knee socks were not 'in.' We called them '*drollenvangers*' (turd catchers). We really wanted blue jeans. That first summer, we got to know the other children who lived on Railway Avenue. There were Ademas, Bandstras, Hamings, Van Slaaggrens, Van Dykes, Veenstras and some Canadian children. We all played together, mostly speaking English and mostly unsupervised.

One Sunday, as I was climbing a steep trail, I sat down to rest on a tree stump, not knowing it was home to a wasp nest. They flew up my shorts and did some real damage. I ran home screaming for Mom to do something. She didn't have adequate medical supplies, and we didn't have a family doctor, so she rubbed my privates with butter. As they say in the old country, '*Boter maakt alles beter.*' (Butter makes everything better.) I later told this story to a friend, to which he replied: "Did they then call you Butterball Bill?"

**Notice from our publisher**

Some time ago we announced that we would be launching *Dutch the podcast*. Some technical issues caused a delay, but we have now confirmed recording dates and expect the first episodes to be available by the time you receive this issue.

Please check dutchthemedia.com or our social media channels for more information on how to access the podcasts.

In our continued efforts to make it easier to subscribe, renew, inform us of address changes, etc., we are continuing our digitization process. To be able to use these features, you will need to create a profile using your email address. To make it possible for existing subscribers to use these features, we need to manually enter their email addresses. If you think we may not have your email address on file yet, could you please email publisher@mokeham.com and include your name and address in the email so we can identify you?

# Dutch masters return and the art of the table

*Paola Westbeek*

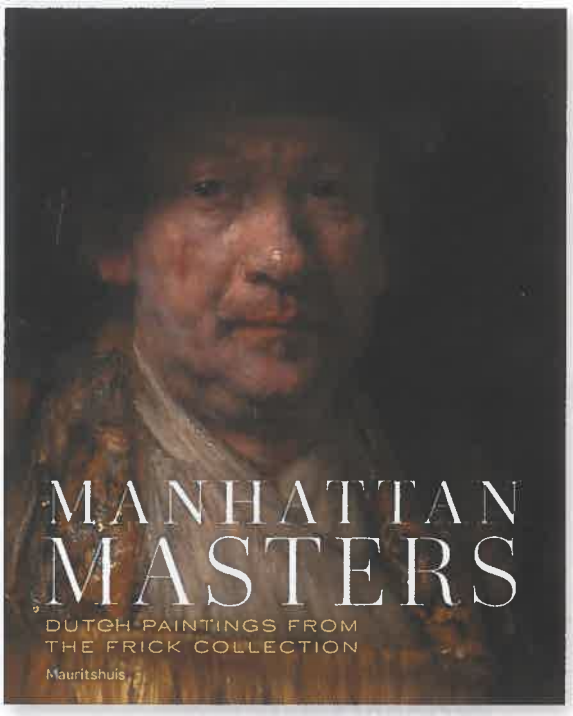
## Manhattan Masters
## Quentin Buvelot

In 2022, the renowned *Mauritshuis* museum in The Hague rounded off its bicentenary by welcoming ten magnificent Dutch 17th-century masterpieces from *The Frick Collection* in New York City. The exhibition, titled *Manhattan Masters* and on view from September 27th through January 15th of this year, marked the first time *The Frick* has ever loaned out works from its unsurpassed collection. Located on 1 East 70th Street, with a splendid view of Central Park, the neoclassical mansion was once the residence of wealthy industrialist and avid art collector, Henry Clay Frick (1849 -1919) and opened its doors as a museum in 1935. The collection, which includes iconic works by some of Europe's greatest artists, was mostly amassed in the late 19th and early 20th century. Dutch Golden Age paintings were especially sought-after by Frick and other American collectors of the time.

Back on home turf in The Hague were landscapes, portraits and genre pieces by masters such as Aelbert Cuyp, Frans Hals, Meindert Hobbema, Rembrandt van Rijn, Jacob van Ruisdael and Johannes Vermeer. Included among the five landscapes was the monumental painting *Landscape with a Footbridge* rendered in 1652 by Jacob van Ruisdael and acquired by *The Frick Collection's* Board of Trustees in 1949. Especially noteworthy – and the main highlight of the stunning exhibition – was the return of one of Rembrandt's most imposing self-portraits, dating to 1658.

The catalog, published along with the exhibition, not only features the works on loan, but it also gives us a glimpse into the life of the famous collector and the way he acquired his exceptional treasures.

**Waanders Publishers, 2022**



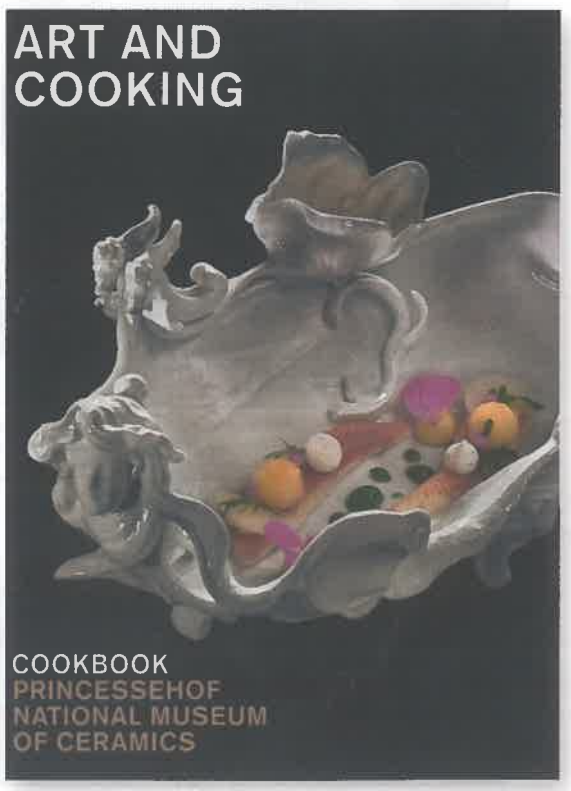

## Art and Cooking
## Teuntje Klinkenberg, Karin Gaillard and Eline van den Berg

Merging the world of culinary arts with some of the most exquisite tableware from the varied collection of the *Princessehof National Museum of Ceramics* in Leeuwarden, *Art and Cooking* is a book that will delight anyone with an interest in art, history or food. Forty-five leading international chefs and food writers were asked to come up with a dish that would actually be served in one of the museum's centuries-old pieces. The recipes were created taking into account the piece's origins, shape and decoration. The result is a unique 400-page volume – part cookbook, part art catalog – that takes us (and our taste buds) on a journey through everything from the lavish tables of emperors in the Far East during the Early Middle Ages, to Dutch tables graced by colorful Boerenbont at the turn of the 20th century and even the modern-day creations of Dutch design.

The recipes, contributed by renowned culinary greats such Yotam Ottolenghi, Cees Holtkamp and Claudia Roden, were prepared and styled by British chef Jean Beddington, who ran two restaurants in Amsterdam and has several successful cookbooks to her name. Each selection includes a detailed and mouth-wateringly photographed recipe as well as close-up photos of the tableware and a short bio of the chef.

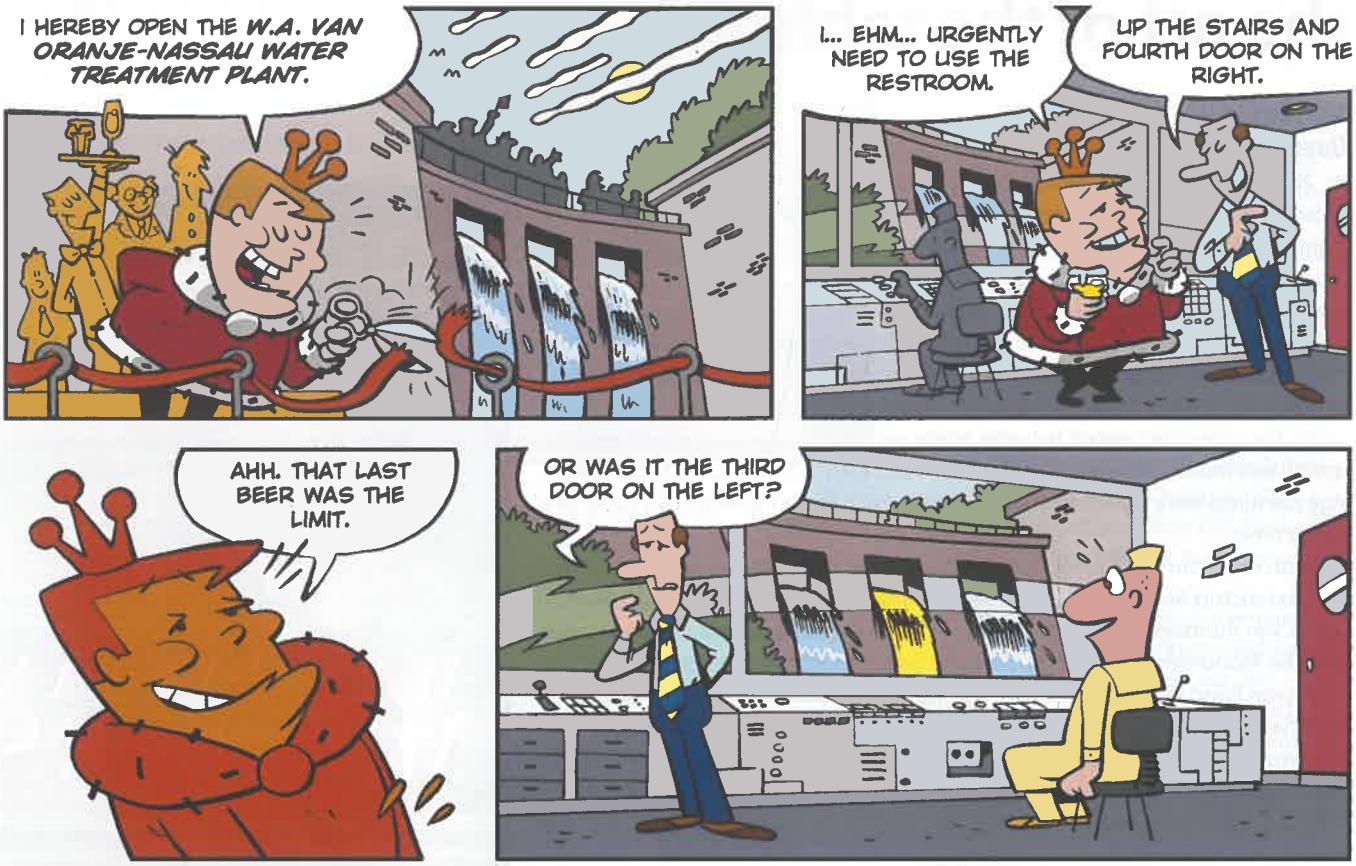
The *Princessehof National Museum of Ceramics* is housed inside the handsome 18th-century city palace of Maria Louise van Hessen-Kassel, Princess of Orange Nassau. *Art and Cooking* deliciously brings the museum's most beautiful pieces back to life.

**Noordboek | HL Books, 2022**



# VAN ORANJE

door: PIETER HOGENBIRK - HERMAN ROOZEN


I HEREBY OPEN THE W.A. VAN ORANJE-NASSAU WATER TREATMENT PLANT.
I... EHM... URGENTLY NEED TO USE THE RESTROOM.
UP THE STAIRS AND FOURTH DOOR ON THE RIGHT.
AHH. THAT LAST BEER WAS THE LIMIT.
OR WAS IT THE THIRD DOOR ON THE LEFT?

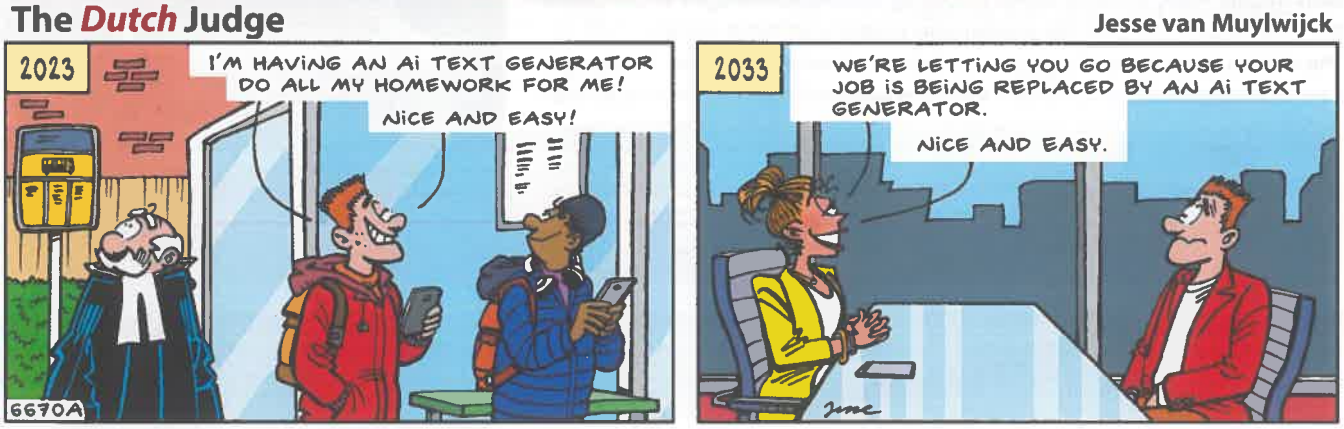
## Accidentally Dutch

Stuart Billinghurst

KING'S DAY
LOOK AT ALL THIS AMAZING COOL STUFF FOR SALE
FOR SALE
YOU KNOW THIS IS MOSTLY JUNK YOU'LL END UP THROWING AWAY OR SELLING YOURSELF, RIGHT?
NA, THIS IS ALL GOLD.
FOR SALE
ONE YEAR LATER
TOLD YOU.
For Sale

## The Dutch Judge

Jesse van Muylwijck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Leeuwarden
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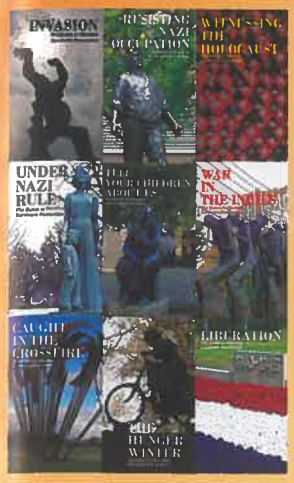


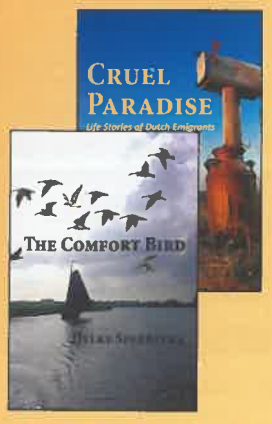

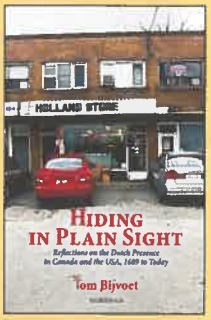


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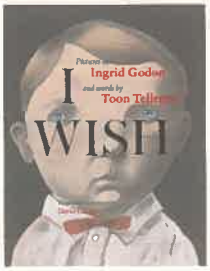


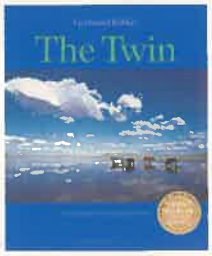


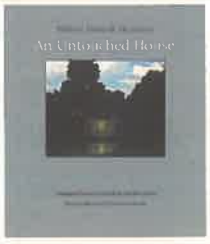

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# Hiding in Plain Sight *by* Tom Bijvoet

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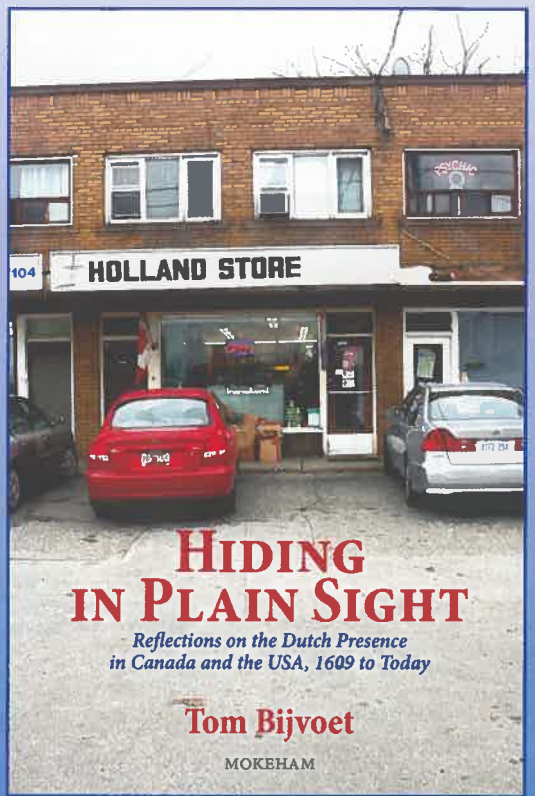
43 Articles by Tom Bijvoet first published in ***DUTCH the magazine*** between 2011 and 2022 have now been collected in this 218 page book. The articles have been updated and revised where appropriate. The book includes a selected bibliography and full subject index.

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